

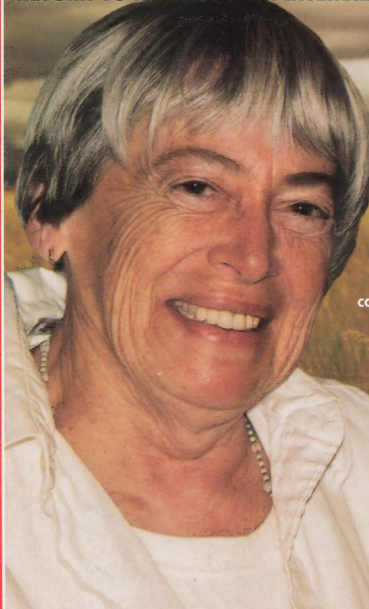
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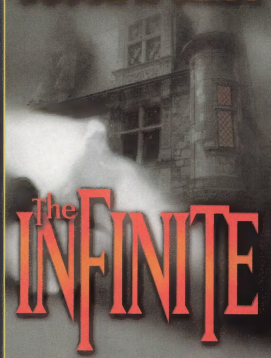
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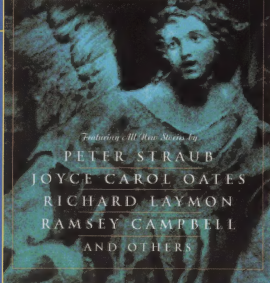
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# URSULA K. LE GUIN: RETURN TO EARTHSEA



Ursula K[roeber] Le Guin was born in Berkeley, California, October 21, 1929. Her father was renowned anthropologist Dr. Alfred L. Kroeber (1876-1960), and her mother was writer Theodora Kroeber, author of *Ishi in Two Worlds* (1961). She graduated with honors from Radcliffe College, Boston MA (1951), and earned a Masters Degree in French and Italian Renaissance Literature from Columbia University, New York (1952). A Fulbright Fellow in 1953, she met fellow Fulbright scholar Charles A. Le Guin during the voyage to France on the Queen Mary; they married later that year in Paris. They both studied and taught French for several years before settling in Portland, Oregon. She has also been teaching writing workshops in the US, UK, and Australia since the early '70s. She and her husband have lived in the same house for over 40 years, and have two daughters, one son, and several grandchildren.

Le Guin was one of the earliest SF authors to gain literary recognition outside the genre and to be embraced by the academic community. Though she submitted a piece to *Astounding* at age 11 (which was rejected), when she began writing in the 1950s her focus was realistic fiction. She was unable to find a publisher for it, and sold mostly poetry. She began concentrating on SF after selling time-travel story "April in Paris" to *Fantastic* in 1962, after which she wrote mostly short stories that leaned toward fantasy, all of which she sold to Cele Goldsmith for *Amazing* and *Fantastic*.

Her first novel, *Rocannon's World*, was published in 1966, and was the beginning of her "Hainish" series of novels and stories set in the same future uni-



verse spanning some 2,500 years. The series continued through 1974 with *Planet of Exile* (1966); *City of Illusions* (1967); *The Left Hand of Darkness* (1969), which won both Hugo and Nebula; and *The Dispossessed* (1974), which also won both Hugo and Nebula; novellas "Vaster than Empires and More Slow" (1971) and Hugo-winning "The Word for World Is Forest" (1972, book form 1976); and a number of short stories, including Nebula-winning "The Day Before the Revolution" (1974). The series, which unites feminist themes, mythology, and Taoism, helped changed the face of SF literature; she also introduced the ansible, an instantaneous communicator, subsequently used by other SF authors as well. She returned to the Hainish universe with story suite *Four Ways to Forgiveness* (1995) and *The Telling* (2000).

Le Guin wrote several non-"Hainish" works during the early (1962-74) period as well, including: Philip K. Dickian novel *The Lathe of Heaven* (1971); Hugo-winning story "The Ones Who Walk Away from Omelas" (1973); and novelette "Nine Lives" (1969). She also wrote the "Earthsea" trilogy: *A Wizard of Earthsea* (1968); Newbery Honor Book *The Tombs of Atuan* (1971); and National Book Award winner *The Farthest Shore* (1972). Almost 20 years later she decided to finish the series with *Tehanu: The Last Book of Earthsea* (1990), which won a Nebula. A decade later she added collection *Tales of Earthsea* (Spring 2001) and novel *The Other Wind* (Sept. 2001).

After the early "Hainish" works, Le Guin wrote fewer short stories and concentrated on novels, including the "Orsinia" books: collection *Orsinian Tales* (1976) and *Malafrena* (1979), set in a fictional central European country, much of which was drawn from the material she had worked on in the 1950s; *The Beginning Place* (1980); multimedia *Always Coming Home* (1985) with music and poetry of Kesh, located in a future, post-catastrophe California; and story suite *Searoad* (1991). Her 1994 novelette "Solitude" won a Nebula.

Le Guin's work has been collected in: *The Wind's Twelve Quarters* (1975), which contains all but one ("The Word for World Is Forest") of her early short fiction; *The Compass Rose* (1982); *Buffalo Gals and Other Animal Presences* (1987), containing stories and poems published between 1971 and 1987, including Hugo and World Fantasy Award-winning "Buffalo Gals, Won't You Come Out Tonight?" (1987); *A Fisherman of the Inland Sea* (1994); *Unlocking the Air and Other Stories* (1996), and others. She has edited several anthologies, including: *Nebula Award Stories 11* (1976); *Interfaces* (1980, with Virginia Kidd); *Edges* (1980, with Virginia Kidd), and *The Norton Book of Science Fiction: North American Science Fiction, 1960-1990* (1993, with Brian Atterbury). She has also written numerous books for children and young adults; well-received poetry collected in *Hard Words and Other Poems* (1981), *Wild Oats and Fireweed* (1988), *Going Out with Peacocks and Other Poems* (1994), *Sixty Odd: New Poems* (1999), and others; and non-fiction, including *Dancing at the Edge of the World* (1989), a collection of essays, commentary, and reviews from 1976-86, which includes the much-reprinted essay "Is Gender Necessary?" (later "Is Gender Necessary? Redux").

She was Guest of Honor at the 1975 Worldcon in Australia, and won the 1975 World Fantasy Award for Lifetime Achievement. In addition to the five Hugos, five Nebulas, and other awards mentioned above, she has won the Gandalf, James Tiptree, Jr. Memorial Award, Theodore Sturgeon Memorial Award, Boston Globe-Horn Book Award, the 1970 Pilgrim Award for her body of work, and 13 Locus Awards, including two this year for best novel (*The Telling*) and best novelette ("The Birthday of the World").

"I thought *Tehanu* was the last book of 'Earthsea.' My two protagonists were well along in their 50s or so, and had already got married. Things seemed to have been wound up. But there were obvious big

holes, like: who is the child, Tehanu? (Or what is she?) I thought they were questions I couldn't answer, that were best left to the reader's imagination. I thought this must be the end. Was I wrong? Yes. Tehanu is obviously more than just an abused child, because the dragon treats her as daughter and she can speak dragon, the old language. And then I got interested in why Earthsea is the way it is. Why aren't there any women in the school? Why has wizardry been gendered the way it is? There's an interplay which I'm getting more aware of as I get older: the writer as reader. You've got to be able to do that. So I started 'researching' the history. I went into the archives - which are all in my head, of course!

"Anyway, it was lots of fun, and story ideas kept coming out of this 'research.' A character would spring up and want to be written about. So the stories worked their way out, and also I finally got methodical about the history and description of Earthsea. It's not like Tolkien, who spent years and years of his life on the history and description of Middle Earth. Mine is nowhere near as complete as that. But I realized that in my head, I knew a lot more than had ever got into the books. And some readers love to know that kind of stuff.

"Then, of course, the last story in *Tales of Earthsea*, 'Dragonfly', was the prequel to the novel *The Other Wind*.

"Part of the change between the first three 'Earthsea' books and the later three is stylistic. The first book was written for a small publisher who wanted a young adult book. So it has a quite young protagonist, and it's written thoroughly within what's called the heroic fantasy model, of which Tolkien is obviously the very greatest example. People don't

say 'thee' and 'thou', they talk fairly informally, but the language of the telling of the story has a deliberate old-fashionedness to it, because you're trying to make this a timeless story. I was writing in that mode perfectly happily, because I'd always loved it. The first three books are pretty much of a piece, in that sense, and they were all written within a few years of each other. Then there was the huge gap of 17 years before I wrote the fourth book - which I'd wanted to write but had given up on. I couldn't write it. I didn't know what happened to Tenar. I knew she'd gone and become a farmer's wife, but I couldn't figure out why.

"When I was finally able to write the book, I was 17 years older and had gone through all the thought and rethinking of the second wave of feminism, and feminist scholarship, and so on. I knew a lot more than I knew when I wrote the first three books, about a lot of things - including what it's like to be middle-aged. Also, what allowed me to write

*Tehanu* was, the child appeared in my mind, the poor little kid who'd been pushed into the fire. She was the key to the book. Then I could get inside Tenar's head again - "That's what you were doing, Tenar. Well, tell me more!" This is basically how I write the 'Earthsea' books. The characters tell me what's going on and lead me this merry chase, and I run along after them, saying, "Why are you doing this?" I have very little control over any of them.

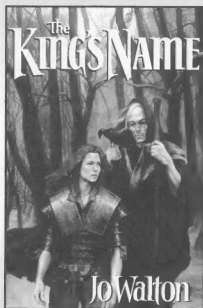
"Having written *Tehanu*, I felt there was a kind of closure there, and if it wasn't complete, at least it was sufficient. Then all these other things happened - getting into the history and pursuing it, and that leading me into more stories. *Tehanu* is set in exactly the same world as the three original books. It follows directly on the third book. But we're seeing that world from the point of view of the *unprivileged*, rather than the powerful, which makes a big difference (which a lot of people didn't like, because it wasn't in the heroic fantasy tradition). Going on from there, it became more important to find out who the dragons really are, and what the relationship of dragon to human is. This became the puzzle that I left open at the end of *Tehanu*. This is what I'm pursuing in the last two books. Dragons and wildness and death are all connected in some obscure way, in my imagination. But dragons are also life. So I'm pursuing large subjects through the metaphors of fantasy. That's what

*Continued on page 83*

November 2001

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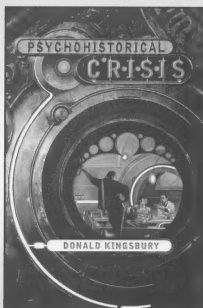
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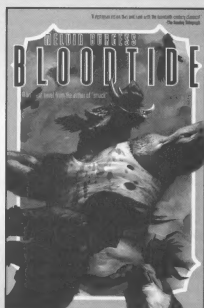
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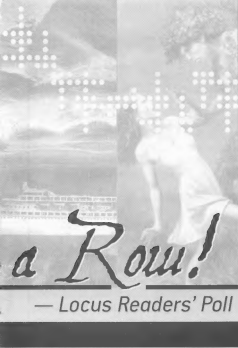
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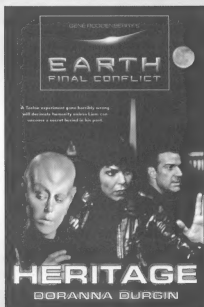
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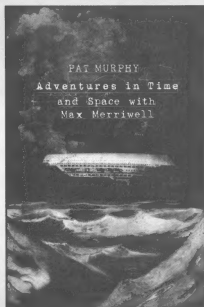
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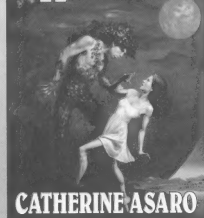
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# POUL ANDERSON 1926 - 2001

Poul Anderson, 74, one of the most respected writers of SF and fantasy, died around midnight July 31 at his home in Orinda, California of kidney failure brought on by prostate cancer. It was discovered late last year that the cancer had spread too far for surgery, but therapy gave him a last spring to travel and work. He spent the last three weeks in the hospital, but was brought home to spend the last day with family and friends, have final meals, and especially a final Jubileum akvavit and Carlsberg beer. When the family released the notice that he was dying and announced that they would like e-mail from friends and admirers, the response was overwhelming. There were hundreds of messages from both friends and strangers who told how much he meant to them, to read to him on his last day. He is survived by his wife and writing partner, Karen, daughter Astrid, son-in-law Greg Bear, their two children, brother John, and two nieces.

Anderson was both prolific and outstanding. He published over 120 books, the majority SF and fantasy, won seven Hugo Awards, three Nebula Awards and others too numerous to mention. He was a Grand Master of the SFWA, an inductee into the SF and Fantasy Hall of Fame, and a Grand Master of Fantasy. He was equally at home in all types of SF and fantasy, from the super-hard SF of *Brain Wave* (1954) and *Tau Zero* (1970) to the Nordic sagas of *The Broken Sword* (1954) and *Hrolf Kraki's Saga* (1973) to the high fantasy of *Three Hearts and Three Lions* (1961) and *The King of Ys* (1988 with Karen Anderson), as well as rollicking humor in *Earthman's Burden* (1957 with Gordon R. Dickson) and *The High Crusade* (1960).

He was also at home in shorter fiction. He was a master of the novella, and wrote numerous series of stories (and novels) including the Technic History series, involving Dominic Flandry and Nicholas Van Rijn; the Psychotechnic League series; and the Time Patrol series. Classic short works include "Call Me Joe" (1957), "Kyrie" (1968), "The Queen of Air and Darkness" (1971), "Goat Song" (1972) and "The Saturn Game" (1981).

His magnum opus might well be the recently completed future history of the next billion years which started with *Harvest of Stars* (1993) and ended with *Genesis* (2000), which last month won the John W. Campbell Memorial Award for best SF novel of the year.

Anderson was strongly affected by Rudyard Kipling in both style and content; there are Kipling phrases or references in much of his SF. He was also affected by the Norse sagas and Scandinavian myth, giving much of his fiction a poetic and elegiac quality even when he was fairly young. It intensified over the years. Although others called him a conservative, he described himself as a Heinlein-style libertarian. His recurring theme in most of his SF books is the importance of liberty and free will, al-

though he seemed pessimistic of us ever achieving them.

Poul William Anderson was born November 25, 1926 in Bristol, Pennsylvania of Scandinavian parents. The family moved to Port Arthur, Texas, where his father was killed in a car crash when Poul was 11. His mother moved the family to Denmark prior to World War II, then Maryland, and finally to Minnesota. In high school, he became an omnivorous reader of

science fiction. He attended the University of Minnesota and graduated with a degree in physics in 1948. While in college, he became part of the Minneapolis SF Society with Clifford Simak, Gordon R. Dickson, and others. He shared a rooming house with Gordon R. Dickson. His first professional publication was "A Matter of Relativity" a "Probability Zero" vignette in *As-tounding* in 1944, when he was 17. His first regular professional story was "Tomorrow's Children" (with F.N. Waldrop) in 1947. Although his college friend's name was on the story because they discussed the ideas together, Anderson did all the writing. When he graduated, he had sold two more stories, jobs were scarce, and Anderson realized he would rather be an SF writer

than a probably second-rate physicist. He became a full-time writer immediately.

He published four stories in 1949, nine in 1950, 17 in 1951, six plus his first book, *Vault of the Ages*, in 1952, and an astounding 21 stories in 1953 including some that would become parts of his most famous novels and series.

Anderson married young fan Karen Kruse in 1953. They settled in the San Francisco Bay area where their daughter, Astrid, was born the following year. They have lived there ever since.

The '50s were an extremely productive period with novels such as *Brain Wave* (1954), a hard science novel still startling after almost half a century; *The Broken Sword* (1954, revised 1977), a fusion of the fantasy novel with the Norse saga; *The Long Way Home* (1955), an excellent treatment of the time-dilation theme; and *The Enemy Stars* (1959), still one of his finest novels. There were also the starts of his most famous series stories; the Hokas (first collected in *Earthman's Burden*, with Gordon R. Dickson, 1957), Nicholas Van Rijn (*War of the Wing-Men* 1958), Dominic Flandry, the Psychotechnic League, etc. His first mystery, *Perish by the Sword* (1959), won the Cack Robin Award.

In 1959, he was guest of honor at the World Science Fiction Convention, the youngest author ever to be so, a record that still remains.

The '60s were also extremely productive for Anderson, with nearly 100 stories and more than 30 novels and collections. He won Hugos for shorter fiction "The Longest Voyage" (1960), "No Truce with Kings" (1963), and "The Sharing of Flesh" (1968). Outstanding books include

*Continued on page 71*



Poul Anderson (1996)



# 2000 World Fantasy Awards Nominations

## BEST NOVEL

**Declare**, Tim Powers

(Subterranean Press; Morrow 2001)

**Galveston**, Sean Stewart (Ace)

**The Grand Ellipse**, Paula Volsky (Bantam Spectra)

**His Dark Materials 3: The Amber Spyglass**,

Philip Pullman (Knopf; Scholastic UK)

**Lord of Emperors**, Guy Gavriel Kay

(Viking Canada; HarperPrism; Earthlight)

**Perdido Street Station**, China Miéville

(Macmillan; Del Rey 2001)

## BEST NOVELLA

"Blue Kansas Sky", Michael Bishop

(Blue Kansas Sky)

"Chip Crockett's Christmas Carol", Elizabeth Hand

(Sci Fiction, serialized 12/6/2000 - 12/27/2000)

**The Man on the Ceiling**,

Steve Rasnic Tem & Melanie Tem (American Fantasy)

"Mr Dark's Carnival", Glen Hirshberg

(Shadows and Silence)

"Mr. Simonelli or the Fairy Widow",

Susanna Clarke (**Black Heart, Ivory Bones**)

"Pelican Cay", David Case (**Dark Terrors 5**)

"Seventy-Two Letters", Ted Chiang (**Vanishing Acts**)

## BEST SHORT FICTION

"Down Here in the Garden", Tia V. Travis

(*Horror Garage* #1, 5/2000)

"Is There Anybody There?", Kim Newman

(**The New English Library Book of Internet Stories**)

"Lincoln in Frogmore", Andy Duncan

(**Beluthahatchie and Other Stories**)

"The Pottawatomie Giant", Andy Duncan

(*Sci Fiction* 11/1/2000)

"The Raggle Taggle Gypsy-O", Michael Swanwick

(*Tales of Old Earth*)

"The Saltimbanques", Terry Dowling

(**Blackwater Days**, *Eidolon* 29/30)

"Shoe and Marriage", Kelly Link

(**4 Stories; Stranger Things Happen** 2001)

## BEST ANTHOLOGY

**Dark Matter: A Century of Speculative**

**Fiction from the African Diaspora**,

Sheree R. Thomas, ed. (Warner Aspect)

**Dark Terrors 5: The Gollancz Book of Horror**,

Stephen Jones & David Sutton, eds. (Gollancz)

**Shadows and Silence**, Barbara Roden &

Christopher Roden, eds. (Ash-Tree Press)

**Vanishing Acts**, Ellen Datlow, ed. (Tor)

**whispers from the cotton tree root:**

**caribbean fabulist fiction**, Nalo Hopkinson, ed.

(Invisible Cities Press)

**The Year's Best Fantasy and Horror:**

**Thirteenth Annual Collection**,

Ellen Datlow & Terri Windling, eds. (St. Martin's)

## BEST COLLECTION

**Beluthahatchie and Other Stories**,

Andy Duncan (Golden Gryphon)

**Blackwater Days**, Terry Dowling (Eidolon Books)

**Magic Terror: Seven Tales**, Peter Straub

(Random House)

**Perpetuity Blues and Other Stories**,

Neal Barrett Jr. (Golden Gryphon)

**The Persids and Other Stories**,

Robert Charles Wilson (Tor)

**Travel Arrangements: Short Stories**,

M. John Harrison (Gollancz)

## BEST ARTIST

Jim Burns

Kinuko Y. Craft

Les Edwards

Daniel Merriam

John Jude Palancar

Shaun Tan

## SPECIAL AWARD PROFESSIONAL

Ellen Datlow (for editing *Sci Fiction* and anthologies)

Cathy Fenner & Arnie Fenner (for **Spectrum 7:**

**The Best in Contemporary Fantastic Art**)

William K. Schafer (for Subterranean Press)

Tom Shippey (for J.R.R. Tolkien: **Author of the Century** (HarperCollins UK; Houghton Mifflin 2001)

Gary Turner & Marty Halpern

(for Golden Gryphon Press)

## SPECIAL AWARD NON-PROFESSIONAL

Benjamin Cossel, Jeremy Lassen & Jason Williams

(for Nightshade Press)

Peter Crowther (for PS Publishing)

Philip J. Rahman & Dennis E. Weiler

(for Fedogan & Bremer)

Barbara Roden & Christopher Roden

(for Ash-Tree Press)

Raymond Russell & Rosalie Parker

(for Tartarus Press)

Bill Sheehan (for **At The Foot Of The Story Tree:**

**An Inquiry into the Fiction of Peter Straub**

(Subterranean Press)

The 2000 World Fantasy Awards Winners will be announced at the 2001 World Fantasy Convention in Montreal, Canada on November 4, 2001. The nominees were chosen by members of the current and previous World Fantasy Convention (two per category) plus a panel of judges. Judges for this year's awards are Steven Erikson, Paula Guran, Diana Wynne Jones, Graham Joyce, and Jonathan Strahan. The judges will pick the winners. For information on the convention, see the convention listings.

## Hubbard Awards Winners

Meredith Simmons of Wilson NC won the grand prize for Story of the Year, and Andy B. Clark of Columbus OH won Illustrator of the Year, at the 17th annual L. Ron Hubbard Achievement Awards, held August 11, 2001 at the L. Ron Hubbard Gallery in Hollywood.



Andy B. Clark, Algis Budrys, Meredith Simmons

Algis Budrys, the contest's Founding Coordinating Judge and editor of the annual anthology, received the L. Ron Hubbard Lifetime Achievement Award for Outstanding Contributions to the Arts.

Twenty-nine contestants – 18 writers and 11

illustrators – shared nearly \$30,000 in cash prizes, with a \$4,000 grand prize going to each of the top winners – the largest short story or illustration cash prize in the SF field. All the winners were invited to the ceremony and a week-long writers workshop taught by Algis

Budrys and Tim Powers the preceding week, at the expense of the contest. Judges of the Writers of the Future contest were Larry Niven, Jerry Pournelle, Tim Powers, Frederik Pohl, Nina Kiriki Hoffman, K.D. Wentworth, and others.

*Continued on page 80*

## Tor Launches YA Line



Publisher Kathleen Doherty officially announced Tor's young adult SF/fantasy line, Starscape, which will launch in January 2002. Titles for the imprint are trade-paperback size reprints of adult books, distributed as mass-market paperbacks, and repackaged with covers for YA readers. They will

be priced at \$5.99. Robert Jordan's **The Eye of the World**, divided into two books – **From the Two Rivers** and **To the Blight** – with black and white illustrations, will be the line's first titles, and is being heralded by a national movie-slide campaign at some 500 theatres across the US during **The Lord of the Rings** movie being released this December. **Ender's Game** by Orson Scott Card and **Jumper** by Steven Gould will follow in February; **Briar Rose** by Jane Yolen and **The Cockatrice Boys** by Joan Aiken will appear in March. With two titles each month, later books include: **Maireland the Magician** by Patricia Wrede, **Dogland** by Will Shetterly, **Ender's Shadow** by Orson Scott Card, **Orvis** by H.M. Hoover, **The Garden Behind the Moon** by Howard Pyle, **The Dark Side of Nowhere** by Neal Shusterman, **Prince Ombra** by Roderick McLeish, **Jumping Off the Planet** by David Gerrold, **City of Darkness** by Ben Bova, and **Deep Secret** by Diana Wynne Jones.



Writers and Illustrators of the Future Participants and Judges (l to r): Amanda Anderson Gannon, Kelly David McCullough, Ane M. Galego, Anna D. Allen, Dwayne Harris, Andy B. Clark, Lee White, Vincent Di Fate, Yanko Yankov, Meredith Simmons, Serge Poyarkov, Larry Niven, Carlo Arellano, Frederik Pohl, Marguerite Devers Green, A.C. Bray, Nina Kiriki Hoffman, Jerry Pournelle, Barbara Ruiz, Greg Siewert, Tim Powers, Judith Holman, Algis Budrys, Tony Daley, Ron Lindahn, Val Lakey-Lindahn, David Lowe, K.D. Wentworth, Judith Barron, Robert Schofield, Everett S. Jacobs, Michele Letica, J. Simon, Eric M. Witchey, Steven C. Raine.

## Clarion West Graduates 17

The Class of 2001 at the Clarion West Writers Workshop, held in Seattle, Washington, are a talented bunch of men and women from the US, Canada, Australia, Switzerland and Great Britain, and the most diverse class in the workshop's eighteen years. They hit the ground running, with a listserve set up by one of the technically savvy class members well before the start of the workshop, providing participants with a way to get to know one another before it even started.

Writers in residence were Octavia E. Butler, Bradley Denton, Nalo Hopkinson, Connie Willis, Ellen Datlow, and Jack Womack. Participants came up to speed quickly on the workshop's legendarily demanding schedule of writing, reading and critiquing. Over the six week workshop, they worked hard and created the interdependent community that the Clarion-style workshops are known for.

In addition, participants gathered on Friday evenings at parties given by local authors, enjoyed a special lakeside dinner party hosted by Greg and Astrid Bear, attended weekly readings by workshop instructors at the

Elliott Bay Bookstore, and cooked up a big communal dinner on Sunday nights.

Attendee Benjamin Rosenbaum explains what workshop was like: "I am astonished at the high level of the critiques, and the diversity of ways of seeing the same story – some people dreaming their way through its symbolism, some rigorously interrogating its plot and worldbuilding, some reaching with great empathy into the hearts of its characters, some digging into the social and political contexts it creates and challenges – and how uniformly everyone brings something of value. I am also amazed at the difference and richness of the stories."

*Continued on page 80*



Clarion West Class of 2001 (front row, l to r): Carla Johnson, Susan Yi, Linda de Muelemeister, Jack Womack (instructor), Sean Kline, Ili Anu Zobi, Samantha Ling, Ari Goelman, Kilni Ibra Salaam; (back row, l to r): Allan Roussell, Emily Mah, Benjamin Rosenbaum, Michael Barry, Raymond Eich, Stephanie Burgis Matthews, Patrick Samphire, Karen Abrahamson, Avi Bar-Ze'ev.

# The Data File

**Tolkienists Incarcerated** • In a crackdown reminiscent of Trotsky, "Tolkienists" who dress up as hobbits, etc., are among those being targeted for detention by police in Kazakhstan as part of a campaign against alternative lifestyles. People who dress up and re-enact scenes from **The Lord of the Rings**, and hold conventions twice a year in the former capital, Almaty, are being detained, as are other "undesirables," including hippies, punks, anarchists, gays and lesbians, "alternative artists," and members of dissident religious sects, according to London's Institute for War and Peace Reporting; some of them claim to have been tortured. J.R.R. Tolkien was first translated in the USSR in 1988 during *perestroika* and his writings have become tremendously popular in the former Soviet Union. Tolkienists get together weekly in Moscow, where police are tolerant of their gatherings. Only in Kazakhstan are they being harassed for their practices.

**Make Reading A Hobbit** • New Line Cinema, producer for *The Lord of the Rings*, is teaming up with YALSA (Young Adult Library Services Association) to sponsor its fourth annual Teen Read Week, scheduled for hundreds of schools and libraries across the US, October 14-20, 2001. The campaign will highlight fantasy literature's popularity with teens, featuring the slogan "Make Reading A Hobbit" – to encourage teens to "read for the fun of it," and in honor of the works of J.R.R. Tolkien. New Line Cinema is providing imagery for posters and bookmarks.

**C.S. Lewis Controversy Erupts Again** • In *Sleuthing C.S. Lewis: More Light in the Shadowlands*, author Kathryn Lindskoog continues her decades-long campaign to prove that many posthumous published works attributed to C.S. Lewis are forgeries by Walter Hooper, literary advisor to the C.S. Lewis Estate. Lindskoog's claims are not new; she has been openly suspicious of Hooper since a 1978 paper in which she questioned the amount of time he claims to have worked for and known Lewis, and has since broadened her accusations to allege Lewis's posthumous publications include counterfeit works in *The C.S. Lewis Hoax* (1988). Her new book calls Hooper's 1973 explanation of where the papers came from "a lie." She also finds other evidence against Hooper in certain works because of their "un-Lewisian" style and content. While many agree with her, others point out these are unfinished works. Another piece of evidence, a reprint of a 1946 essay she claimed to be fake, was independently compared to a copy of the original transcript which showed only minor changes to that provided by Hooper; Lindskoog maintains it is corrupt.

Many dismiss her claims, including James Como, a founding member of the New York C.S. Lewis Society, who told *The Chronicle of Higher Education* it is "Jerry Springer stuff. It's good gossip, bad journalism, and not at all scholarly." Hooper said "There are no forgeries."

In any case, many, including Sir Arthur C. Clarke and Ursula K. Le Guin, want the Lewis Estate to address the charges, and signed a petition calling for it to do so.

**Monster Mess Redux** • A US Bankruptcy trustee filed suit for \$750,000 plus punitive damages against the law firm that represented Ray Ferry against Forest J. Ackerman, claiming they helped Ferry get rid of physical assets prior to filing bankruptcy in order to defraud creditors, the *Los Angeles Times* reported.

Ackerman, 84, and former partner Ferry, with whom he revived *Famous Monsters of Filmland* magazine in 1993, which Ackerman edited until 1995, have been battling in court for four years over rights to Ackerman's memorabilia collection and title to the moniker "Dr. Acula." A jury ruled in Ackerman's favor last year, and he was awarded rights to the Dr. Acula trademark and a \$518,000 judgment. Ferry filed for Chapter 7 bankruptcy after the trial. US Bankruptcy Court trustee David K. Gottlieb alleges Ferry's attorneys at Freund & Brackley LLC, who represented him in the case, helped Ferry transfer *Famous Monsters*'s assets to Gothix, a company that was incorporated by the law firm and run by a close friend of Ferry's, and transferred the *Famous Monster* trademark to another company owned by Freund & Brackley in exchange for a credit toward Ferry's whopping legal bill. Freund & Brackley denies the charges, and Ferry is appealing last year's ruling. Ferry is still apparently operating *Famous Monsters* as before, though Gothix says it is the publisher and Ferry is just an editor. Ackerman says he has had to fork out \$100,000 for legal costs, and has not seen a penny of the judgment against Ferry, and has taken a second mortgage on his home and auctioned off memorabilia to stay solvent.

**AOL May Bid for Amazon** • AOL invested \$100 million in Amazon July 23, 2001, for some 6.5 million shares of common stock, days before the company announced its second quarter results. The investment amounts to a 2% stake in the company, and is limited to 5%, though under the terms of the agreement it can place a buyout bid as an "extraordinary transaction" provided it keeps such a bid private and gets Amazon's approval. AOL also agreed to maintain its investment for at least two years. The agreement could be nullified by a takeover bid from another company. The two also extended their 1997 e-commerce initiatives, and signed a multi-year strategic alliance under which Amazon will allow AOL to use its e-commerce technology to develop its online shopping channels for AOL's 30 million customers, which should launch by the 2002 holiday season, and for which AOL will pay an unspecified amount.

Another e-commerce partner, Borders.com, relaunched August 2, 2001 under Amazon.com management. The site looks nearly identical to Amazon's, with tabs for books, music, DVD, video, and the Amazon site. Amazon manages site content and inventory, provides warehousing,

shipping, and customer service, and handles returns. Amazon also made a similar deal with Waterstone's to manage most of its website <www.waterstones.co.uk>, which will relaunch this Fall. Waterstone's will continue to provide most of the content, while Amazon.co.uk will handle inventory, fulfillment, and customer service. Waterstone's online has had difficulties since its inception in 1996.

**iPublish Finds New Authors** • AOL Time Warner's online publishing arm, iPublish.com, launched in May to help new authors without access to being published, will launch three new writers (from among more than 1,300 submissions), found through its online writer community. There will be others later, taken from the book submissions so far. Most of iPublish's e-titles are reprints from established authors, including a large selection of SF/F classics, but it is actively looking for new talent as well. The first books – *Frank by Fred Petrovsky*, a modern-day re-telling of *Frankenstein*; speculative fiction *Travels* by Jerry J. Davis; and contemporary romance *Harmless Error* by Kate Donovan – will appear as e-books and POD books in October, with possible full-scale printing next year. Excerpts are available online at <www.ipublish.com> (click on "Look Who's Getting Published!"), along with a voting contest for readers' favorite excerpt with a chance to win \$500 of Time Warner books.

**Worldcons Updates** • Progress Report Number 2, August 2001, for ConJosé, Worldcon 60 (August 29 - September 2, 2002 in San Jose CA), has been mailed to members, with membership update, information on Dealers' Room, Operating Committee Members, PR3 Deadlines and Ad Rates, etc. ConJosé also announced hotel rates for several of the main convention hotels. Rooms cannot be booked until early 2002. Rates are exclusive of San Jose's 9.9% hotel tax – The Fairmont San Jose: Single/Double - \$129, Triple/Quad - \$149; The Hilton San Jose & Towers: Single/Double - \$129, Triple/Quad - \$149; The Crowne Plaza: Single/Double - \$119, Triple/Quad - \$139; The Hyatt Sainte Claire: Single/Double - \$119, Triple - \$134, Quad - \$149. Further details and membership information are available at <www.conjose.org>.

**Announcements** • The offices of Ralph Vicinanza Ltd. have relocated to 303 West 18th Street, New York NY 10011. The phone and fax numbers remain the same. Phone: (212) 924-7090; fax: (212) 691-9644.

Eleanor Wood's Spectrum Literary Agency has moved to 320 Central Park West, Suite 1-D, New York NY 10025. Phone: (212) 362-4323; fax: (212) 362-4562.

The new mailing address for Wildside Press is: Wildside Press, PO Box 301, Hollicong PA 18928-0301. Phone (215) 345-5645; fax: (212) 202-7985; e-mail: <wildside@sff.net>.

Douglas Clegg will begin a 30-day "Indie  
Continued on page 80

# People & Publishing

## Milestones

**JACK WILLIAMSON** celebrated birthday 93 at a belated party July 22, 2001 (his birthday is April 29), along with the release of his 53rd novel, *Terraforming Earth*, his recent Hugo nomination for novella "The Ultimate Earth", and the completion of his first "Legion of Space" story in 18 years.

**BRIAN JACQUES**, 62, suffered a stroke August 19 at his home in Liverpool. He is expected to make a full recovery, but had to cancel this Fall's UK and US tours.

Horror writer **KAREN TAYLOR** is recovering at home from emergency gall bladder surgery on August 14, 2001. *The Vampire Vivienne*, book five in her "Vampire Legacy" series, is due in September from Pinnacle.

**CHRIS & ANDREA LAWSON** are the parents of **ISOBEL ANGELIQUE**, born August 3, 2001.

**JO WALTON** married **EMMET O'BRIEN** in Hay-on-Wye, UK, July 28, 2001, in a ceremony attended by "a small convention," with guests from Canada, Italy, Portugal, the Netherlands, the US, and Eire, as well as the UK.

**BRIAN MURPHY**, Assistant Editor of *Science Fiction Weekly*, married **KERRI KISTLER** August 11, 2001 at St. Anthony's Catholic Church in Falls Church, Virginia.

Canadian SF writer **EDWARD WILLETT** and wife **MARGARET ANNE HODGES** had their first child, **ALICE LAURA MAE WILLETT**, June 13, 2001.

## Awards

**GREG EGAN's** *Diaspora* won best foreign novel in German SF magazine *Alien Contact's* first Reader Awards.

**WILLIAM NICHOLSON's** *The Wind Singer* won the first Portsmouth Book Award, from the Portsmouth (UK) City Libraries Service.

**PHILIP PULLMAN's** *His Dark Materials 3: The Amber Spyglass* is on the long list for this year's Booker Prize – the first children's book ever nominated.

**BETH GOOBIE's** *Before Wings* – part ghost story, part survival story, and part growing up story – won The Canadian Library Association's Young Adult Book Award. It also won the Saskatchewan Book Award and was nominated for the American Library Association's Best Book.

**SANDRA TOOLEY's** *Sam Casey Mystery Nothing Else Matters* received the ForeWord Magazine's Book of the Year Award for Best Mystery, presented at BookExpo in Chicago in June. Tooley writes the "Chase Dagger" fantasy/horror/mystery series under pseudonym "Lee Driver".

## Books Sold

**ARTHUR C. CLARKE & STEPHEN BAXTER's** two new novels, *Time's Eye* and *Nova*, sold at auction for a high six-figure advance to Shelly Shapiro at Del Rey via Russ Galen.

**NANCY KRESS** sold a new untitled SF novel to Jim Mintz at Tor



Nancy Kress (2000)

via Ralph Vicinanza.

**STORM CONSTANTINE** sold new "Wraeththu" trilogy, to begin with *The Wraiths of Will and Pleasure*, to Beth Meacham at Tor via Howard Morhaim. *The Way of Light*, book three in her "Magna-vandias Chronicles", already out in the UK, will appear from Tor next year.

**DIANA L. PAXSON** will write a new "Marion Zimmer Bradley's Avalon" book for Pam Dorman at Viking and Laura Anne Gilman at Roc, via Russ Galen.

**BOB EGGLETON & JOHN GRANT** (AKA Paul Barnett) sold "visual narrative" *Dragonhenge*, with over 90 pieces of Eggleton's artwork and a story with an "irreverent take on dragons," to Paper Tiger.

**HOWARD WALDROP, STEVEN UTLEY, A.A. JACKSON, GEORGE R.R. MARTIN, JAKE SAUNDERS, BRUCE STERLING, LEIGH KENNEDY, and JOE PUMILIA** sold collaborative short story collection *Custer's Last Jump and Other Collaborations* to Gary Turner at Golden Gryphon Press.

**JAMES P. HOGAN** sold collections *Truth Under Tyranny* and *Catastrophes, Chaos and Convolutions* to Baen via Eleanor Wood.

**JOHN PASSARELLA** sold *Wither's Rain*, sequel to *Wither*, for a six-figure advance to Mitchell Ivers at Pocket Books via Gail Hochman.

**ANNE PERRY's** *Come Armageddon*, sequel to *Ta-thea*, went to Ginjer



Storm Constantine (1996)



Diana L. Paxson (2001)

Buchanan at Ace, along with trade paperback rights to *Ta-thea*, via Donald Maass. *Armageddon* will appear earlier from Hodder Headline.

**LIZ WILLIAMS** sold *The Poison Master* and *The Journey to Vodra* to Anne Groell at Bantam via Shawna McCarthy.

**KURT R.A. GIAMBASTIANI** sold two new alternate history novels to Roc via Eleanor Wood.

**ADAM NISWANDER** sold *The War of the Whispers*, book four in his projected 13-book "Shaman Cycle", to DarkTales Publications. Trade paperback reprints of books one and two, and a first edition of book three, *The Hound Hunters* (whose original 1994 publication was put on hold when Integra Press went out of business) will appear first.

**EDWARD LEE** sold *City Infernal* (already delivered) and *The Clinic to Don D' Auria* at Leisure. Novella "The Horn-Craker" and a reprint of *Incubi* went to Necro Publications.

**PAMELA SARGENT** will edit *Conqueror Fantastic* for Sheila Gilbert at DAW via Martin H. Greenberg at Tekno Books.

**EDO VAN BELKOM** will edit *Yfa horror anthology Be Very Afraid*, sequel to *Be Afraid*, for Tundra Books via Joshua Bilmes.



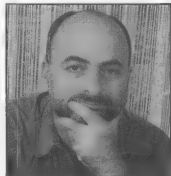
Celebrating Jack Williamson's 93rd birthday (l to r) Janet Hauptmann, Betty Williamson, Jack Williamson, Jane Thompson, Patrice Caldwell, Milz Bickley, Mark Gallegos.



# People & Publishing



John Passarella (2000)



David Brin (1997)

## Books Resold

Reprint rights to **MARION ZIMMER BRADLEY's** *The Firebrand* (1987) went to Laura Anne Gilman at Roc via Russ Galen.

**GREGORY BENFORD** resold UK rights to his two new novels – the first based on his sequel to *Arthur C. Clarke's Against the Fall of Night*, the second undecided – to Orbit via Ralph Vicinanza. Warner bought the American rights earlier.

**WALTER MOSLEY's** collection *Futureland* was taken as an Alternate Selection of the Book of the Month Club, QPB, Black Expressions, and the Science Fiction Book Club; Easton Press bought limited-edition hardcover rights; audio rights went to Brilliance; and *F&SF* picked up first serial rights to story "Little Brother".

**NICOLA GRIFFITH's** *Ammonte* (1993) has been re-bought by Denise Fitzer at Del Rey, almost a year after they reverted it, via Shawna McCarthy. The new edition will include a new glossary and map.

**BRIAN HERBERT & KEVIN J. ANDERSON's** new "Butlerian Jihad" sequence of *Dune* novels resold to Carolyn Caughey at Hodder/Stoughton; Tor is doing the US edi-



Tanith Lee (1997)

tion. Anderson delivered *Hidden Empire*, book 1 of "Saga of Seven Suns" to Betsy Mitchell at Warner.

**RUDY RUCKER** resold *The Hacker and the Ants* (1994) to Four Walls Eight Windows via Susan Protter.

## Books Delivered

**JOE HALDEMAN** turned in *SF* novel *Listen to the Raven* to Susan Allison at Ace. Blur Studios re-optioned his novel *Mindbridge*; the screenplay is reportedly complete.

**DAVID BRIN** turned in *Kiln People* to Beth Meacham at Tor. **TANITH LEE** delivered *Wolf Wing*, book four in her YA "Claudi Journals" series, and new fantasy *Mortal Suns*, to Hodder, which will also reprint YA novels *East of Midnight* (1977) and *Castle of Dark* (1978); she is working on *Venus Preserved*, her fourth and final "Venus" book, which she expects to deliver to Overlook by September; and all her vampire short stories will be published in a French collection from l'Oxymore next year.

**HARRY TURTLEDOVE** finished alternate history *Ruled Britannia* for Laura Anne Gilman at Roc.

**BARBARA HAMBLBY** turned in *Sisters of the Raven* to Betsy Mitchell at Warner.

**SHARON SHINN** turned in new "Samaria" novel *Angelica* to Ginger Buchanan at Ace.

**TANYA HUFF** turned in *The Better Part of Valor*, sequel to *Valor's Choice*, to Sheila Gilbert at DAW.

**JUDITH TARR** delivered *Tides of Darkness*

for her "Avarian Rising" fantasy series to Beth Meacham at Tor.

**THOMAS HARLAN** finished *The Dark Lord*, the fourth and final book in his "Oath of Empire" series, for Beth Meacham at Tor.

**IRENE RADFORD** turned in *The Hidden Dragon*, book one in "The Stargods" series, to Sheila Gilbert at DAW.

**WEN SPENCER** finished *Tainted Trail*, sequel to *Alien Taste*, for Laura Anne Gilman at Roc.

**LYDA MOREHOUSE** finished *Fallen Host*, set in the same universe as *Archangel Protocol*, for Laura Anne Gilman at Roc.

**CHARLAINE HARRIS** delivered "Sookie Stackhouse" vampire mystery *Living Dead in Dallas* to John Morgan at Ace.

**BRUCE HOLLAND ROGERS** turned in *Word Work: Surviving and Thriving As A Writer*, based on his *Speculations* columns, to Joel Bernstein at Invisible Cities Press.

**STEVE RASNIC TEM** delivered *In These Days of Final Sales* to Dawn Dunn at Wormhole Books.

**ELLEN DATLOW & TERRI WINDLING** turned in YA/adult crossover fantasy anthology *The Green Man* to Sharyn November at Viking Penguin.

**MARGARET WEIS** finished editing *A Quest-Lover's Treasury of the Fantastic* for Betsy Mitchell at Warner.

## Media

**S.P. SONTOW's** grand opera *Madana*, which played to packed houses and garnered some fine reviews when it was produced in Bangkok in February, with Sontow conducting, is being readied for a

production in San Francisco in 2002. A CD and video of the performance are also in production for international release.

**MARGARET ATWOOD's** *The Blind Assassin* will be made into a four-part miniseries by UK's channel 4, in a six-figure deal via agent Ron Bernstein and International Creative Management.

**MAURICE SENDAK's** *Where the Wild Things Are* is being made into an animated feature film from Universal.

**STEPHEN KING's** vampire novel *Salem's Lot* is being made into a four-hour miniseries for TNT by Mark Wolper, who produced this summer's miniseries of Marion Zimmer Bradley's *The Mists of Avalon*.

Rights to **CLIVE BARKER & LARRY WACHOWSKI's** 1993 comic *Ecto-Kid* were jointly purchased by Nickelodeon Movies and Paramount Pictures to be adapted for both film and TV.

**LAWRENCE C. CONNOLLY's** story "The Traumatic Descent" was optioned by British film company Primal Screen via Vaughne Hansen at the Virginia Kid Agency.

**TERENCE M. GREEN's** *Shadow of Ashland* will be broadcast as a single-voice reading, in fifteen 15-minute episodes over a three-week period, on CBC (Canadian Broadcasting Corporation) Radio's *Between the Covers*.

**GAIL CARSON LEVINE's** YA fantasy *Ella Enchanted* is being adapted for the big screen by director Tommy O'Haver.

**ALAN DEAN FOSTER** delivered *Star Wars* bridge novel *The Stepping Storm*, set between Episodes I and II, to Shelly Shapiro at Del Rey.



S.P. Sontow surrounded by the cast of his opera *Madana*

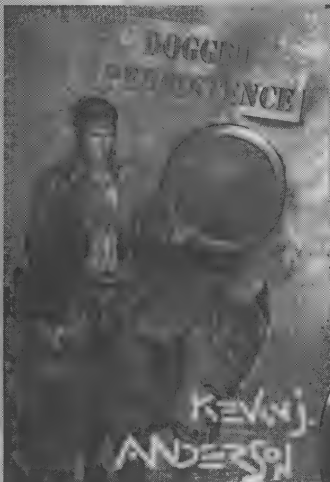
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# Distillations: Short Fiction

Reviews by Mark R. Kelly

F&SF 9/01  
Asimov's 10-11/01

The September issue of *F&SF* is the magazine's second special author issue this year (following the March Lucius Shepard issue), and it's devoted to Kate Wilhelm. The centerpiece is a novella, "Yesterday's Tomorrows", that begins as a road story. Middle-aged Hal, driving west to California, picks up hitchhiker Tilly Dunning, a 31-year-old who's just lost her job, her boyfriend, her apartment, and her car. She's a scientist who had a job with the famous Dr. Mandrill, until she discovered an apparent case of scientific fraud – faked results from a stem-cell research project – and got fired. Now returning to inherit her grandmother's house in California, she tells Hal how, as a student, Mandrill worked for her grandfather Ted Cherny, a politician and arms-race critic who died in scandal involving a prostitute. She wonders if this is more than coincidence; some manifestation of chaos theory, perhaps.

Hal, a part-time researcher, offers to investigate this curious background, so after delivering Tilly to her new house, he visits Dr. Mandrill on the pretext of interviewing him for an upcoming documentary. Wilhelm alternates points of view between Hal and Tilly, a technique that not only adds depth and perspective to the story but illustrates one of its themes, the multiple interpretation of events that may be the reality of alternate universes. While Hal and Tilly are apart, both learn things that change their understanding of events – in opposite directions. A visit by her ex-boyfriend and co-worker persuades Tilly that maybe she made a mistake about the fraud, while Hal becomes convinced of some connection between Mandrill and Cherny's death.

All of this makes for an excellent, involving story, Wilhelm's best and most substantial in many years. It's worth noting however that the science fictional elements are superficial more than essential. That the research involves stem-cells (a timely topic as I read the story in July, probably more so than when Wilhelm wrote it) is incidental; the alternate universe interpretation of events is more of a gloss than a seriously suggested premise; Tilly's grandmother's apparent premonitions come across as literary foreshadowings more than as evidence of some cosmic connection. Wilhelm's work for two decades now has mostly been classified as mystery, rather than SF, but this story, like many others shows how artificial those categories are. As much as any writer, Kate Wilhelm shows in her work that science as metaphor and science as reality are, in the course of human events, pretty much the same thing.

In contrast to Wilhelm's expertly traditional narrative are two other stories in this issue with comparatively unconventional structures. Lawrence Miles' "Grass" is narrated as if by a temporal tourist guide, first describing a meeting in the White House with Thomas Jefferson

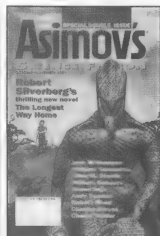
grandly proclaiming to explorers Lewis and Clark their mission and destiny. Then it flashes back to an incident on the Montana plains some months before involving a young French woman and a herd of woolly mammoths. The two events loop around and connect, though the nominal alternate-natural-history premise is subsumed by philosophical speculation about human conflict and the expansionist motive.

Even more unconventionally, Laird Barron's "Shiva, Open Your Eye" begins compellingly as an encounter between a strange old man on a farm in eastern Washington and a private eye (posing as a land assessor) looking for evidence connecting the man to a series of nearby disappearances. The old man shows the investigator a thing in the barn that – well, something incomprehensible happens, and the story takes a 180 (or maybe 540 or 720) degree turn into a contemplation of life on Earth, evolution and the cruelty of nature, and the urge of mankind to worship even destructive gods... like Shiva. The theme is intriguing, but the story seems determined to confound any ordinary narrative expectation.

On the other hand, there's Robert Sheckley's "Mirror Games", a slick, expertly told confection about a tourist to a planet of mirror specialists seeking to recover a lost lover trapped in a mirror. When his love relationship is found to be more complex than simple tragic loss, the tourist becomes a victim of his obsession. This is the comfort food story of the issue, a welcome entertainment that belies the slight (as perceived by some) implied by Sheckley's recent designation by SFWA as "author emeritus."

Two other stories comprise striking ideas within traditional story structures. Alex Irvine's "Elegy for a Greenwiper" is set on a colony planet where beliefs have been formed in reaction to humanity's devastation of Earth's ecosystem. Colonists exist inside sealed domes on an otherwise barren planet, while agents called greenwipers zealously seek out and destroy any signs of life outside the domes. Irvine deftly sketches the cultural manifestations of this philosophy, such as a church that preaches the gospel of the Paradox: Green gave life, but the taste of green was the taste of mortality. The plot, taking greenwiper Krz Nowak on a path from questioning to rebellion and revolution, is by the numbers, but Irvine's inversion of familiar environmental values is striking and memorable.

Subtler and just as perverse is Michael Kandel's "Mayhem Tours" which, like Terry Bisson's "The View from the Bridge" (in last month's *F&SF*), extrapolates current social trends to absurdist extremes. The story follows



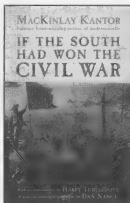
Mayhem Tours client Jonathan as he arrives in some French-speaking European country with his arsenal of rifle and bayonet, permitted and determined to legally murder someone for the thrill of it. Kandel suggests a sly economic justification for this scenario, but his interest is in Jonathan's state of mind. He's nervous, he thinks everyone is laughing at him, and when he does something the locals appreciate, he feels humiliated. With bragging rights to his friends back home always at the back of his mind, Jonathan is as much a victim as anyone he tries to shoot; he's a sad product of a society motivated by status and vanity as much as by the consequences of actual life and death.

The double-sized October/November issue of *Asimov's* includes the first part of a new serial by Robert Silverberg, "The Longest Way Home" which, depending on its total length, I'll either wait to read in its entirety or defer to the book reviewers. The issue also reprints Andy Duncan's "Lincoln in Frogmore", from *Beluathatchie and Other Stories*, which was reviewed last year.

There are 10 other stories in the issue, beginning with Allen Steele's "Liberty Journals", the latest installment of his Alabama series. (The two previous stories, "Coming to Coyote" and "The Days Between", were reviewed last month.) In this episode, our intrepid interstellar colonists settle onto their new planet, learn about the native flora and fauna, and worry about getting the first crops harvested before winter sets in. The story is told as a sequence of diary and log entries by various people, and the topics they address include details of a calendar for this new world, a mystery involving "ball plants", and 15-year-old Wendy's budding social life. While clearly a bridge section to more substantial plot developments in later installments of the series, it's fascinating nonetheless for the practical details involved in settling a planet, a close-up of an SF scenario so common it's seldom examined in much detail anymore. Hanging over these relatively mundane issues, though, is the unresolved power struggle between the two sets of

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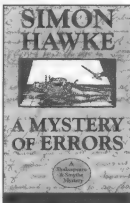
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## Distillations by Mark R. Kelly

colonists.

Jack Williamson's "Nitrogen Plus" takes an opposite approach, describing the exploration of an alien planet in such broad strokes that the story almost reads like an outline for a longer work. Explorers find a previous expedition's crew dead, but they also find a fabulous wealth of diamonds. A tragic love affair and mysterious hints of a planetary intelligence are ultimately less important to the decision-makers than the practical matter of which investment opportunity makes economic sense. With its casual hopping back and forth between the alien planet and Earth, the story has a lazy, comfortable space opera feel.

"Much more *au courant* is Charles Stross's "Troubadour," a direct sequel to his story "Lobsters" a few months ago, about Manfred Macx. He's an "agalamic entrepreneur" who makes a living in the 21st century thinking up neat ideas and giving them away, and in return is able to live outside the normal economy, just as medieval troubadours survived by amusing the aristocracy. Manfred's problem now is that he's divorced – from the woman who pursued him in "Lobsters" – and she wants a settlement in real money, not some vaguely rebellious arrangement. We follow Manfred as he arrives in London with his robot cat Aineko, swaps his luggage, visits a model airplane show looking for a CIA contact, has an affair with an ArianeSpace representative who wants to be his manager, chats with an Italian official about economic theory, and deals with various kinds of assaults from corporate lawyers.

And more, Stross has so many neat ideas he can't fit them all into the narrative; he devotes one whole page, on the pretext of characterizing life in the 21st century, to notions that don't fit anywhere into the story but that are fascinating nonetheless. (I especially liked the pyramid scheme computer viruses.) Of course this roughage obscures the central story line about Manfred's divorce problem (which he does cleverly solve), a forest for the trees problem that affected "Lobsters" too. Still, with so much SF waxing nostalgic over impossible futures, or slickly reformulating traditional scenarios, writers like Stross who are actually paying attention to the rapid pace of changing technology and thinking about its future are rare and deserve to be celebrated.

Two other stories use future settings to dramatize traditional humanistic themes. Steve Martinez's "Bad Asteroid Night" has a scenario out of an Asimov robot mystery: robotic miners on asteroid T-Berg 020 are found to have been reprogrammed, first to steal \$3 billion of ore, and then to erase that programming and cover their tracks. The investigators include Rakshasa, a company rep who's a ganglyoid, a human variant with an extra set of arms, and most of the story's tension derives from sometimes confessional, sometimes threatening conversations between him and the robot jockey (a human woman) Trina. The discovery of one robot stuck in a fissure since the theft was underway suggests an Asimovian resolution to the mystery, but that is not this story's intention; rather, the drama and resolution derive from the familiar

motivations of racial conflict and self-determination.

Williams Sanders's "When This World Is All on Fire" is set after global warming has flooded the coastlines and sent millions of refugees inland to places like Indian reservations, in an ironic replay of the original European settlement of the continent. Cherokee Sgt. Davis Blackbear checks out a report of squatters in a burned-out ranch house, and finds a belligerent white-trash family. Despite the father's hostility, Blackbear is so charmed by the daughter's enchanting singing (of a folk song with the story's title as one line) that later he saves her from arrest in town, and buys her a pair of shoes. Of course, this enrages her father, whose false pride slides into racial hatred. With Blackbear, in contrast, so determinedly noble, the characters are almost caricatures with no shades of gray, but we spend enough time with Blackbear to find him sincere and believable. Careful foreshadowings lead to a suitably dramatic ending in this nicely told tale.

Cherry Wilder's "Aotearoa" is a vignette with a familiar type of twist ending, redeemed by the unusual and colorful particulars of setting and culture. The title refers to the native (pre-European, at least) name for New Zealand. As Wilder's characters, a family on a trip to Hawaii for an uncle's birthday, chatter about the fabled "land of the long white cloud" and wonder if new oceanographic research will find evidence that such a place really existed, we have little trouble perceiving the nature of speculative premise. (Except for the final twist perhaps.) There's also a small racial incidental that echoes the theme of bigotry from Sanders's story.

There are two stories by Michael Swanwick in the issue. The first is "Letters to the Editor", which begins with a form letter from *Asimov's* exec editor Sheila Williams to contributors asking for updates to their author blurbs. Swanwick's responses reflect the frustration of a regular contributor obliged to come up with new biographical news each time. So he gets creative – a Jules Verne pastiche, for example – and then increasingly surrealistic and frantic. It's a cute example of how to turn any situation into an SF story.

Swanwick's other piece, "The Dog Said Bow-Wow", is no less clever and considerably more substantial. It's set in a future when a technological meltdown has left the world without fast transportation or direct communication – no computers, no phones. The setting, in which a visitor from America arrives by steamer in London, is more Victorian than futuristic, except for small evidences of the suppressed "Utopian" technology: unused fiber optic cables lying around, officials' names like Lord Campbell-Supercollied, and, oh yes, the fact that the visitor from America is a walking, talking dog.

The dog, whose full name is soon abbreviated Surplus, conspires with a London rogue named Darger to present themselves to the Queen and accidentally reveal they are in possession of a forbidden artifact – a *modem*. It subsequently attracts the attention of the lovely Lady Pamela, whose diamond necklace is Darger and Surplus's actual target. A complicated fake séance has an unexpected ending, suggesting that tales about how Utopian virtual demons and mad gods almost destroyed humanity aren't entirely super-

stition after all. This is a delightful blend of fantasy and SF that's playful and surprising right up to the end.

Simon Ings's "Ménage" is a novelette that for much of its length seems like it has something wrong with it, but that sense of wrongness is deliberate and part of the story. The narrator is Jerry, one-time actor in a popular 24/7 soap opera called *Green Lanes*, who wakes in a hospital after a painful operation. His producer Frank invites Jerry to his country house to recuperate. When Jerry arrives there, he discovers to his surprise that Frank is living with Rachel, *Green Lanes's* writer and creator. The three of them quickly settle into a routine existence, but Jerry feels uncomfortable, unsure if Rachel is avoiding him, or he her.

What's odd are the things Ings doesn't explain, like the nature of Jerry and Rachel's past involvement, or what operation Jerry just had and why. Some scenes seem oddly mis-paced, as if the characters are responding to understandings that the reader should share. The resolution of these oddities lies (properly enough) in the background of the innovative round-the-clock TV series *Green Lanes*. We gather it involved technical innovations and new dramatic rules, and eventually Ings supplies enough explicit details to explain exactly what those things imply about Jerry, Frank and Rachel. That's not the entire story though; there's still the interpersonal ménage to sort out.

It's clever the way the story tries to tell itself implicitly by what it doesn't say as much as by what it does, but the effect is to distance the reader from the characters. At first it's hard to sympathize with any of them because we don't understand the situation; later it's hard for entirely different reasons. And the little bit we learn about the techniques of doing the continuous TV show imply more questions than answers; it's a premise that needs further exploration.

Subtle in different, more effective and just as unsettling ways is Robert Reed's latest novelette (it seems there's at least one every month), "The Boy". Again the narrative describes ordinary characters in familiar situations, with small suggestions of strangeness that eventually compound into a startling premise.

Helena is a professional woman at home during lunch one day when she meets an awkward young man on his way to visit a neighbor girl, Sarah. Helena had an affair with Sarah's father, Callan, and has maintained a polite acquaintance with her mother, Lydia, since then. At work Helena likes and tries to respect men, though she doesn't much respect her boss Morris, a blowhard who exaggerates the significance of a minor war scar.

As we follow Helena through these aspects of her life, we quickly realize some speculative alternative is in place, though its full extent clarifies only gradually. It's much deeper than the mere conceit of reversing male and female social roles; it also involves the implications of there being far fewer men than women in this world, and then delves deep into history, through references to the Daughter of God, to explain that. Helena's reflections on her affair with Callan and a painful childhood event reveal the historical origins of this altered sexual landscape. The

*Continued on page 60*

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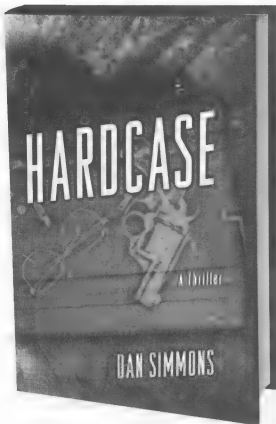
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# Locus Looks at Books

## Reviews by Gary K. Wolfe

**The Other Wind**, Ursula K. Le Guin (Harcourt 0-15-100684-9, \$25.00, 246pp, hc) September 2001. Cover design by Jed Share/Phonica.

**Black House**, Stephen King & Peter Straub (Random House 0-375-50439-7, \$28.95, 624pp, hc) September 2001. Cover by James Persons.

**Origin: Manifold 3**, Stephen Baxter (Voyager 0-00-225770-X, £16.99, 496pp, hc) August 2001. Cover by Luke Dodd. US as **Manifold: Origin** (Del Rey 0-345-43079-4, \$26.00, 576pp, hc) February 2002. Cover by Dave Stevenson.

**Omegatropic: Non-fiction & Fiction**, Stephen Baxter (British Science Fiction Association 0-9540788-1-0, £20.00, 160pp, hc; 0-2, £8.00, tp) July 2001. Cover by Colin Odell. [Order from British Science Fiction Association, 1 Long Row Close, Everdon, Daventry, NN11 3BE, UK; bsfa@enterprise.net]

**Deep Future**, Stephen Baxter (Gollancz 0-575-07195-8, £18.00, 215pp, hc, 2001). Cover by blacksheep.

### SHORT TAKES:

**J.R.R. Tolkien: Author of the Century**, Tom Shippey (HarperCollins UK 0-00-261-10400-4, £16.99, 347pp, hc) September 2000. (Houghton Mifflin 0-618-12764-X, \$26.00, 348pp, hc) May 2001.

**J.R.R. Tolkien and His Literary Resonances: Views of Middle-Earth**, George Clark & Daniel Timmons, eds. (Greenwood 0-313-30845-4, \$55.00, 213pp, hc) September 2000. [Order from Greenwood Publishing Group, 88 Post Road West, Box 5007, Westport, CT 06881; (203)226-3571; www.greenwood.com; bookinfo@greenwood.com]

To a considerable extent, sequels and series are viewed in mainstream literature as unseemly anomalies, if not outright aberrations. John Updike may have gotten good mileage out of the endless travails of Rabbit Angstrom, but a far more common scenario is that of, say, Joseph Heller's *Closing Time*, which at a remove of some third of a century, followed the exploits of Yossarian from *Catch-22* into a region where most readers don't particularly want to go. If Salinger suddenly emerged from his legendary seclusion to announce a thousand-page tome detailing with the later life of Holden Caulfield, wouldn't we really want him to just go back inside?

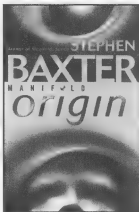
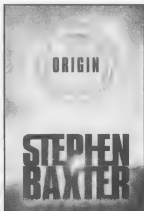
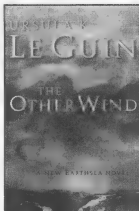
Connected narratives are very nearly the lifeblood of genre fiction, however—at least in a marketing sense. Most publishers don't want to touch a one-off murder mystery unless they can sell it as a semi-mainstream novel à la Caleb Carr, and as far as fantasy is concerned, many readers, asked to name a major post-Tolkien work that is *not* part of a series, would at least have to pause for a few moments' thought. This is only somewhat less true of SF, and still less true of horror, where if we discount the various loquaciously immortal vampires,

the canon is still pretty much dominated by stand-alone novels. But if sequels of various sorts—and here I'm including all sorts of connected narratives, including prequels, tales interpolated into the gaps of an existing series, and alternate iterations of the same settings or characters—have become so central to the fantastic genres, then it seems fair to ask if they bring with them a particular set of aesthetic considerations—if there is really such a thing as the art of the sequel, if any interesting new strategies are being developed beyond simply pounding out a few more miles of the same road, and if these strategies differ significantly in the different fantastic genres.

By a happy coincidence, this season brings us important examples of the art of the sequel from major writers in each of the main fantastic genres—fantasy (*Le Guin's The Other Wind*), horror (Straub and King's *Black House*), and SF (Stephen Baxter's *Origin*). And based on the evidence of these and other recent works, there's a good argument to be made that the connected tale does indeed have the capacity to open up new narrative and thematic spaces, and that there are more ways of developing such tales than we may have suspected. Le Guin, revisiting a world that has become so iconic to many of its readers that it's taken on the dimensions of a sacred space, explores what might be called a kind of dialectical sequel, mediating between the series' original three novels and a diversionary earlier sequel (*Tehanu*) that threw many readers off balance. Straub and King turn their sequel to *The Talisman*

into a radically different reading experience by effectively flipping it into a different genre entirely; whereas the first novel was a quest fantasy with horror overlays, the new one is clearly a horror novel with fantasy underlays. And Baxter joins a handful of other writers (including Ken MacLeod and Jonathan Carroll) by recycling familiar characters in alternate versions of their own worlds, thus permitting (for example) a character to be killed off in one novel and to show up years later in another. Such things aren't really sequels, and as far as I know they don't even have a proper name (though some theorist is probably inventing one as we speak), so for the time being let's just borrow Baxter's own term from his overall sequence subtitle and call them "manifold sequels". (At least maybe that'll hold off the theorists until we can get more ammo.)

One of the most common, and hazardous, misapprehensions among writers of sequels and series is the notion that readers share exactly the same degree of moral commitment to the series that the author does. In some cases this is probably true: endless junk fantasy series seem to be read by their followers with the same kind of workmanlike consistency that goes into their production, and the only real demand the readers make is for reliability. More often, the author hopefully assumes the readers are as immersed in the world as its creator, and expects a level of trust and detailed memory that only a few readers really have, or care to; these are the authors who express surprise when the third or fifth volume



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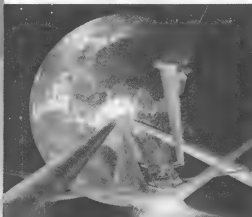
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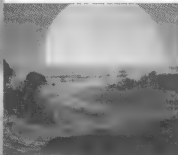
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## Reviews by Gary K. Wolfe

of a series begins to tank, simply because the majority of readers haven't gotten a full command of the backstory and aren't about to try at this late date. But in a few cases, series texts become so iconic that the readers' level of investment may actually be higher than that of the author – as Conan Doyle discovered when he tried to assert a control over the fate of Sherlock Holmes that his readers simply wouldn't grant him. SF is filled with anecdotes by writers who discovered that their readers were paying much more attention to the details of, say, Ringworld or Arkatis, than the authors would ever have expected. But in the last half-century or so, only a handful of fantasy texts have attained such an iconic status, and surely among them is Ursula K. Le Guin's Earthsea series, which originally consisted of *A Wizard of Earthsea*, *The Tombs of Atuan*, and *The Farthest Shore*, all published between 1968 and 1972. When Le Guin returned to this world with a higher conscience in *Tehanu* (1980), its feminist revisioning and deconstructing of the earlier material seemed to some readers not only a violation of the terms of the original series, but of their own property rights as well, as though a long-absent landlord had suddenly and without consultation decided to paint the house a shocking pink.

For these readers, the appearance of yet another Earthsea novel, more than a decade after *Tehanu* and more than three decades after the series began to appear, might well be a source for further apprehension. After all, Le Guin's recent revisiting of her Hainish SF worlds, in such stories as last year's *The Telling*, transformed those worlds from what had once seemed a revolutionary arena for exploring concepts of gender and power into a lecture hall for ideas about the nature of story. There's nothing wrong with this, of course, but *The Telling* proved too far removed from *The Left Hand of Darkness* or *The Dispossessed* than many readers expected, or wanted. Earthsea has always seemed to command a different kind of emotional investment among its followers; it's one of those spaces, like Middle Earth or Narnia, that seem far larger than the texts they inhabit. The story collection *Tales from Earthsea*, which appeared earlier this year, provided evidence of this; while they didn't really challenge the fundamental terms of the narrative space occupied by Earthsea, most of the stories fit pretty well into the world as defined in the novels, a few even taking place some time before the main action of the original trilogy. *The Other Wind*, however, actually extends and deepens that trilogy, and manages at the same time to provide a thematic bridge between what some readers viewed as the disjunction between *Tehanu* and the earlier novels. Without talking too much about storytelling – as I believe *The Telling* did – it is among the purest and clearest examples of storytelling in Le Guin's recent work.

Le Guin is a writer of profound civility, and this has been both a source of her fiction's greatest strengths and an occasional source of dramatic weakness. There are perhaps too few powerful antagonists like the renegade mage Cob from *Tehanu*; most of her main characters are fundamentally decent, and the real villain has always been imbalance. Even in *The Other Wind*, the barbaric self-proclaimed High King of Kargad, Thol, is kept off-stage, and most of the thuggish sexism is relegated

to minor spear-carriers and deckhands. The novel begins by introducing three narrative lines, which eventually join seamlessly and expand to contain much of the history and cosmology of Earthsea itself. Alder is a skilled mender (Earthsea seems full of people with magical powers that we all need in our households, like Menders and Finders) who suffers from the tragic loss of his wife and an even more ominous problem: in a dream, he sees himself kissing his wife across the stone wall that separates the living from the dead, and since then has been plagued by visions of the dead who apparently view him as a link to the world they left behind. He seeks advice from the now powerless Ged, or Sparrowhawk (powerless in the wizardly sense, though his moral authority is unquestioned), who has been living on an isolated farm with Tenar (from

*The Tombs of Atuan*) and Tehanu, both of whom are off visiting the young king Lebannen in Havnor. Lebannen is facing his own problems, however: the self-appointed High King Thol has shipped his daughter Sesezhakh off to Havnor to be Lebannen's bride, thus forcing either an unwanted alliance or a potential war if the girl is sent back. Meanwhile, Earthsea's famous dragons have been staging unexplained attacks on human settlements, and Lebannen hopes that Tehanu may be able to help communicate with them. Ged, sensing an important power in Alder, sends him to Havnor to meet with Tenar and Tehanu, and the three of them soon find themselves parleying with Irian, a dragon in human form, and later all undertaking a mission with Lebannen to the magical island of Roke, where they hope to correct the cosmic imbalance that is the source of these ominous happenings. Also accompanying them is the exiled king's daughter Sesezhakh, who proves not to be the airhead that many had regarded her as.

Given the revelations at the end of the novel, *The Other Wind* (whose title proves to be quite literally important to the conclusion) may well be the actual "last book of Earthsea," as the subtitle to *Tehanu* proclaimed more than a decade ago. Without forgoing the feminist themes that characterized that novel, *The Other Wind* returns to the cosmological center of Earthsea as originally imagined, and reveals a substantial and coherent history of the world that actually manages to address questions which have remained unanswered since the series began. More important, the novel is consistent with both the original trilogy and *Tehanu*, and unfolds its secrets with a minimum of the kind of dialogic exposition that sometimes threaten to slow Le Guin's narratives to an amble. It is, in short, a genuine and significant extension to one of the central worlds of modern fantasy, and Le Guin's most important and impressive work of fiction in years.

When Peter Straub and Stephen King's *The Talisman* appeared in 1984, it seemed oddly uncharacteristic of the work of either author (a good account of how it came about can be found in Bill Sheehan's fine study of Straub, *At the Foot of the Story Tree*, reviewed here in July 2000). The tale of a transatlantic quest by twelve-year-old Jack Sawyer, which periodically takes him into an alternate reality called "the Territories," to find and return a magical talisman in which is invested the fate of entire worlds, seemed to owe more to Tolkien than to the worlds of *The Shining* or *Ghost Story*, despite outbursts of gruesome violence and some

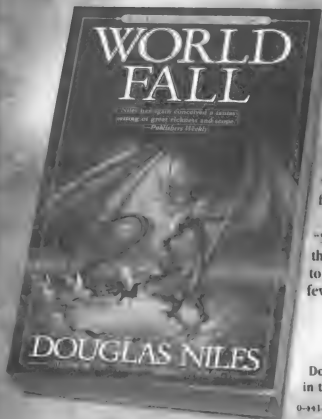
spectacularly odious villains and villain-minions. Nevertheless, according to *Publishers Weekly*, it became the bestselling novel of that year, and has continued to command a loyal following, apparently even among readers who do not religiously follow the later works of either of its authors.

It was also a novel that did not seem to demand a sequel, even though the Territories, like many evocative fantasy worlds, seemed like an eminently franchisable arena for more of the same. It is to the credit of these two collaborators that the Territories, in *Black House*, takes a distinct backseat to the increasingly character-based drama that has marked the work of each of them in the last two decades. There is indeed a terrifying cosmic secret that involves the fates of multiple worlds, a band of misfit but frankly heroic adventurers, and a pair of antagonists – not in the mundane world, the other in the cosmic substrata – that are as genuinely terrifying as any such figures either author has produced. But what really makes the novel work as a sequel (and it's not really necessary to have read *The Talisman* for this to make sense) are the figures of Jack Sawyer, transformed into a liminal mage-like figure by the experiences of the earlier novel (whose memories he has thoroughly suppressed, until events cause them to begin to erupt again), his blind friend and adviser Henry Leyden; and the resourceful and courageous boy Tyler Marshall, who in many ways stands in for the youthful Jack Sawyer of the earlier book, and who like Jack turns out to be a key secret master in the unfolding cosmic scheme, although he is of course unaware of it. As in a Charles Williams novel (which I admit is one of the odder comparisons that struck me while reading this), these and other characters must be kept in balance between their roles as mythic archetypes and their domestic roles as real-life players in an unfolding murder mystery.

And for most of the length of *Black House*, that murder mystery is at center stage, and is developed with meticulous control. Now a retired and near-legendary Los Angeles police detective living in an obscure town in western Wisconsin, Sawyer is called in to assist the amateurish local police force in investigating a horrifying series of child murders, in which the victims are dismembered and partially eaten. But Sawyer, plagued by emerging omens of his own, suspects that there may be more at stake than a simple murder investigation, and believes that the most recent abductee, the boy Tyler Marshall, is still alive. Assisted by a colorful group of intellectual outsider bikers who live on the edge of town, by the blind radio personality Henry Leyden (who is actually a kind of shapeshifter, with his many voices and identities), and eventually his old mentor Speedy Parker from the earlier novel (one of the few figures who, like Jack, can flip between worlds) – and taunted by messages from the murderer himself – Sawyer is able to track down the true identity of the killer, who is known as the Fisherman because of his self-conscious imitation of the real-life serial killer Albin F. Fish. The investigation leads to the mysterious and almost unfindable Black House of the title, which turns out to be a classic fantasy tesseract house, with more dimensions on the inside than the outside. Here the narrative accelerates rapidly into full-scale supernatural fantasy mode, with the Fisherman himself palling by comparison to a far more terrifying figure called

*Continued on page 60*

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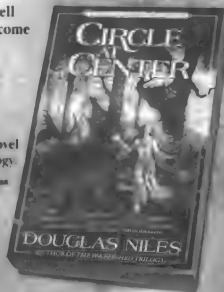
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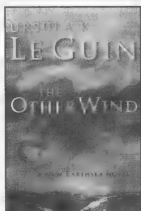
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## Reviews by Faren Miller



**The Other Wind**, Ursula K. Le Guin (Harcourt 0-15-100684-9, \$25.00, 246pp, hc) September 2001. Cover design by Jed Sharr/Photonica.



**Illumination**, Terry McGarry (Tor 0-312-87389-1, \$25.95, 494pp, hc) August 2001. Cover by Gary Ruddell.



**Nekropolis**, Maureen F. McHugh (Eos 0-380-97457-6, \$24.00, 257pp, hc) September 2001. Cover by Jeff Nishinaki.



**The House in the High Wood**, Jeffrey E. Barlow (Ace 0-441-00841-0, \$14.95, 318pp, tp) August 2001. Cover by Aleta Jenks.



**Swim the Moon**, Paul Brandon (Tor 0-312-87794-3, \$25.95, 380pp, hc) September 2001. Cover by Rafel Olbinski.

### SHORT TAKES:

**A Writer's Life**, Eric Brown (PS Publishing 1-902880-21-8, £25.00/US\$40.00, 78pp, hc; -20-X, £8.00/US\$14.00, tp) March 2001. [Order from PS Publishing, 98 High Ash Drive, Leeds LS17 8RE, UK; <www.editorial-services.co.uk/pspublishing>]

**Nearly People**, Conrad Williams (PS Publishing 1-902880-19-6, £25.00/US\$40.00, 78pp, hc; -18-8, £8.00/US\$14.00, tp) May 2001. [Order from PS Publishing, 98 High Ash Drive, Leeds LS17 8RE, UK; <www.editorial-services.co.uk/pspublishing>]

**The Exchange by Nicholas Sporiander, illustrated by Louis Verden**, Jeff VanderMeer, illustrated by Eric Schaller (Hogebotton & Sons, no ISBN, \$6.99, pbd, unpaginated, pb; also available in a signed and numbered Deluxe Signed Edition including "a box of items traditionally used during the Festival [of the Freshwater Squid]," \$20.00) May 2001. [Order from Hogebotton & Sons, P.O. Box 4248, Tallahassee FL 32315; <www.vandermeer.redline.com>]

We've seen all too many genre authors begin their careers with lean, powerfully imagined books, then succumb to the lure of Cycles and Series – the literary equivalent of Big Macs, fries, and Cokes. Ursula K. Le Guin's "Earthsea" fantasy series is one of the welcome exceptions – garden-fresh, free-range, or (to change the metaphor) possessed of a mind of its own. In the interview in this issue, Le Guin notes

how "Earthsea" evolved beyond its supposedly final volume: unresolved puzzles called for attention, characters refused to stay where she had put them, and so she was spurred to write collection **Tales From Earthsea** (reviewed here in May), followed by novel **The Other Wind**. The new book shows her at the height of her powers, and any writer fearing the onset of a career's midlife bloat should observe just how she tackles her material.

Small, homely, magics are more expressive than grand wizardly thunderbolts whizzing back and forth. When minor sorcerer Alder, wracked by incomprehensible dreams of his dead wife and a multitude of ghosts, goes on what could be called a quest – for advice, not potent talismans – he is still capable of devoting his attention to what he does best, tending to a broken thing. In the Gontish farmhouse belonging to former Archmage Ged/Sparrowhawk and his mate Tenar, Alder mends one of Tenar's favorite pitchers, "fat-bellied and jade green"; the act brings him a moment of serenity, and its quiet beauty contrasts with Ged's recollection of outrage at his own botched attempt at gluing the thing back together.

Grander magical changes are certainly afoot. It's a question of balance. When Alder and Tenar leave Gont and travel to the royal court to spread the word of his portent-laden dreams, they have some time together for conversation. As he reminisces about a day spent with Ged, picking plums and mending a fence, Tenar listens "intently, seriously, as if these small matters were as weighty as the strange events they had talked about here three days ago – the dead calling to a living man, a girl becoming a dragon, dragons setting fire to the islands of the west." And Alder himself cannot be sure "what weighed more heavily after all, the great strange things or the small common ones." This is quintessential Le Guin.

Some readers may become impatient with her incessant juggling of plums and portents, broken crockery and contentious dragons, but it's more than a matter of style. Quiet moments amidst onrushing events allow these citizens of Earthsea to mature beyond their heritage of lore and powers. When the one-time Archmage who is now a farmer declares, "The world's vast and strange, ... but no vaster and no stranger than our minds are," we should follow Ged's advice and "Think of that sometimes." It could serve as excellent advice for authors stymied by characters going stale on them. Le Guin's characters continue to evolve in fascinating ways, opting for the unexpected.

Her greatest sorcerers also know the perils of over-reliance on magic. Alder's teacher "had been stingy with the spellwords he knew, speaking them only at need, and when he wrote any rune but the common ones that were used to write Hardic, he erased it almost as he finished it." One of that mage's most sophisticated heirs promotes the virtues of "ordinary language which, if it allowed lies and errors, also permitted uncertainty and retraction" – an insight which applies to intellectual progress as well as political spin doctoring!

**The Other Wind** contains more than quiet epiphanies and philosophical/writerly rumination. "Earthsea", which started long ago as a splendid YA trilogy, has matured in terms of plot, characters, and action. When an odd and interesting delegation, not all of them quite human, finally sails to the island of Roke for something like a treaty conference with dragons, many plot strands weave together, questions are answered, and revelation mingles with glory in an act of breaking and mending, ending and beginning, which perfectly concludes the saga. Don't look for spinoffs, tie-ins, or related merchandise. Unlike the literary Fast Food wage slaves, Ursula K. Le Guin provides the real thing.

New writers working within genre conventions have a tough job ahead of them, if they want to accomplish anything memorable. In her first novel **Illumination**, short story author and SFWA vice president Terry McGarry manages to avoid most of the pitfalls of standard epic fantasy and make her own mark on the territory.

A brief plot summary might suggest otherwise: the young female mage Liath suffers from a mysteriously blocked power of unearthly vision, goes to the big city seeking help from the supernaturally linked Ennead in charge of things, and they send her on a mission to trap a renegade Dark Mage. But nothing is as it seems in this fantastical world whose magics sometimes resemble high tech, while at other times they're closer to the interlacing melodies of a string trio or the song of the earth. People refuse to be typecast, even if they have to struggle against prejudices deeply engrained in them by both nature and nurture. And, with a fine eye for detail, McGarry brings her world to life on the page.

Mages approach their part in the triune discipline (singer, teller, illuminator) with the passion of born artists (musician, tale-spinner, painter) and the fervor of disciples. Liath the country innkeeper's daugh-

ter doesn't see her newly honed powers as a path to fame and fortune. Extending beyond the close ties of the triad, the art of castings serves the world right down to its humblest inhabitants, allowing women "to bear children or not, as they wished," assuring that "milks always flowed, calves and kids were born sound, crops grew tall, blight vanished," and the perils of the Great Storms bypass their land. Surely it's a holy avocation which counts for far more than individual desires? Not everyone sees it as such an unqualified blessing, however, and even Liath will—slowly, painfully—discover that neither artistry nor religion can remain unsullied in what must always be an imperfect world.

The Dark Mage represents this book's most radical departure from fantasy formula. He advocates the heresy of capturing magic in the written word—a trespass which even Le Guin's populist mages would frown on, as noted above—for reasons which Liath can't comprehend. Just what is he after? And what of the growing threat of the Great Storms (something like this magic-woven ecology's version of Global Warming)? Is that his doing? A number of scenes, scattered throughout the narrative, show pseudonymous characters up to no good at all, and it's natural to connect these with the Ennead's Enemy Number One, but reality is considerably more complex. As McGarry aptly describes it, "The world was an onion, and each layer peeled back revealed another, and another, until there was only a pile of peelings that made you cry."

*Illusion* has a few of the weaknesses that also bedevil heroic fantasy by more experienced authors. In the course of nearly 500 pages, a large cast of characters with exotic, and sometimes similar, names is difficult to keep track of, transforming what should be poignant reunions into scenes of head-scratching bewilderment for readers (like me) with poor memories; in the gallery, at least, the Dramatis Personae lurks in the back. A little of Le Guin's "less is more" attitude might have made the tale easier to navigate. But overall, this is a strong debut by a writer not afraid to subvert the dogma of magic or plumb the depths of the human soul.

In *Nekropolis*, Maureen F. McHugh transforms what initially seems like an SFnal version of that old dramatic standby, star-crossed lovers from different "clans," into a rich, multi-faceted portrait of a future society with roots deep in the past.

At a time which seems to be early in the 22nd century, Morocco has assimilated biotech into a culture ruled by a modified Mohammedism plus a system of caste and indentured servitude which has persisted for millennia. Hariba, the initial viewpoint character, is bound—"jessed"—by a black market chemical which radically enhances her loyalty to anyone who buys her bond. She's a poor girl who grew up in a settlement of squatters who took over the tombs of a vast graveyard (hence the book's title), but she's no feral creature of the slums. Hariba has standards of propriety which amount to blind spots: social and religious prejudices much like those which the hampered heroine of *Illusion* on her own journey towards understanding.

As she tells it, "I may have had a simple, rather conservative upbringing, but I've come to be pretty comfortable with AI. The Holy Injunction doesn't mean that all AI is abomination. But AI should not

be biologically constructed. AI should not be made in the image of humanity." And that's a problem when her mistress acquires a very expensive *hami*, a bioengineered male who heads the men's household as Hariba heads the women's. Even worse, the creature she initially refers to as "it" is immensely appealing—handsome, good-tempered, even educated in the Second Koran—and this *hami* called Akhmin wants her friendship.

He will get more than that, but it won't turn out to be a flaming romance with overtones of *Aida*. The inevitable flight from servitude leads to painful physical and emotional complications. Trying to break a jessing may be fatal for her, and his psychological workings really *aren't* human. When Akhmin takes over the narrative, it's a radical shift on the order of *Rashomon* (without any need for replayed scenes). At first he puts it this way: "Humans are rigid and *hami* bend." It's just as well for Hariba that she's too busy coping with her sickness to find out what this really means, and what it may portend.

Instead of switching back to Hariba, the next section moves to the point of view of her mother, whose longtime profession is crafting paper flowers into funeral wreaths, and whose difficult life has granted her a wisdom and eloquence beyond the anxious ditherings of a conventional matron. Here is her comment on motherhood: "Children are a blessing. They are a happiness so sharp that it feels like pain. It slices your fingers like the razor I use to cut paper." Yes, she has her prejudices, but each new character shows different aspects of cultural bias and ingrown behavior, along with different truths drawn from their versions of that multi-layered thing "reality." When Hariba's longtime friend Ayesha takes over the story, this difficult woman who hates the Nekropolis and longs for a life beyond the old rule of Law helps widen the perspective so we can glimpse the greater world beyond Morocco: a society where the advances in science have gone farther and taken other paths, moving to the rhythms of the so-called First World, not the Third.

Convention would dictate that a dramatic tale such as this must resolve in some form of tragedy. I'll leave it to you to discover how the book both fulfills and defies expectation.

McHugh has long shown a talent for immersing the reader in her characters' lives. The multiple viewpoints of *Nekropolis* work brilliantly to build a larger picture of a world, as they reveal what it means to be an individual—a young woman, an old woman, a specially created man—in a place and time very different from our own. The Big Concepts of hard SF are no less fascinating when they become part of the fabric of everyday existence.

What happens when the writerly spirit of Dickens conjoins with Shakespeare, Poe, and Lovecraft (among others)? The result might be something like Jeffrey E. Barlow's *The House in the High Wood*, an extraordinary combination of rustic British comedy/drama, ghost story, and metaphysical adventure, set in one of the most peculiar alternate worlds I've ever encountered. Barlow introduced the cataclysmic "Sundering" in Volume One of the "Western Lights Series," *Dark Sleeper*, where (judging by snippets from old reviews) he was already introducing comparisons to notables including Dickens, Lovecraft, and Doré. With no account of What Has Gone Before to guide us, latecomers to the series

must cope as best we can with a transfigured chunk of 19th-century England where ground sloths, saber-cats, and other long-extinct beasts are alive and on the prowl in the mountains of Old Talboshire, and none of the cities have familiar names.

The stark desolation of the "Ante Scriptum" seems to have no connection with a Character list which introduces such citizens of the bustling village Shilston Upcot as Mr. Nicodemus Binks ("Caddy"), "a hunting chemist"; Mr. Thomas Dogger, "a self-important attorney, very respectable; lord and master of Prospect Cottage"; Miss Cherry Ives (an innkeeper's daughter), "a picture of efficiency"; Larcom, "foppish servant to the Doggers"; and The Rev. Mr. Horace Scattergood, a vicar whose name says it all.

The local squire, Mark Trench ("a moody and skeptical man"), is entertaining a guest from the distant city of Crow's-end, minor poet and man-about-town Oliver Langley. These friends might have been content to stand on the sidelines, ironically observing the comedies of village life, if not for some recent disruptions. Indeed, Shilston Upcot is in what passes for an uproar—escalating gossip in parlors and pubs—over the mysterious Wintermarch family which has moved into Skylingden, a long-abandoned mansion in the hills. Could these people have anything to do with the previous owners and the evils of their day? And what about the owl? The locals are more or less accustomed to sightings of a *teratorn* (something like a cross between a vulture and a pterodactyl, though its eccentric owner Captain Hoye claims that the creature he calls Mr. Shakes isn't wild at all), but that horror pales in comparison to a spate of visions involving a large, uncanny owl whose baleful stare provokes nightmares. Then there's the pair of ghosts whom Mark and Oliver encounter during a perfectly innocent evening's walk. And the enigma of the caves beneath the ruined abbey in the grounds of Skylingden....

Something is rotten in the wilds of Talboshire, where the puzzling nature of existence itself prompts Captain Hoye's philosophically-minded servant Slack to such musings as: "What is the significance of our little lives here, in comparison with the greater panorama of existence? ... The breadth and enormity of this natural world that imprisons us, simply must dwarf whatever may transpire at any given moment here at the Peaks, or in the village, or in Malbury town, or at Crow's-end for that matter.... Ah, such mysteries, such mysteries!"

Barlow skillfully interweaves humor (high and low) with mysteries both mundane and disturbingly metaphysical. By the time we reach the "Post Scriptum", the literary echoes raised in *The House in the High Wood* extend from the frostiest Edwardian comedies to the darkest Greek tragedies. A bravura performance indeed!

This seems to be the month for fantasy characters plagued by nightmares. Le Guin's minor mage, the beleaguered denizens of Shilston Upcot, and now the protagonist of first novelist Paul Brandon's *Swim the Moon*. The primary setting is a remote seacoast in the farthest reaches of Britain, and narrator Richard Brennan is haunted by memories of his dead wife, but we're not in Earthsea or Old Talboshire anymore. His world is our own.

Well, almost our own, and the more fantastical  
Continued on page 62

## Reviews by Russell Letson

**The Star Fraction**, Ken MacLeod (Legend 09-955871-8, £10.00, 341pp, hc) September 1995. Cover by Angus McKie. (Tor 0-765-30084-2, \$25.95, 320pp, hc) August 2001. Cover by Angus McKie.

**Probability Sun**, Nancy Kress (Tor 0-312-87407-3, \$24.95, 348pp, hc) July 2001. Cover by Bob Eggleton.

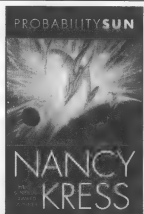
There's a certain appropriateness in reviewing the books of Ken MacLeod's Fall Revolution sequence in reverse order, given the author's own tendency to shuttle back and forth (or sideways, for that matter) in his chronologies. But even beginning at the beginning with **The Star Fraction**, first published in 1995, and now re-released in the US, would still have dropped us *in medias res*, since that first novel is bracketed by the events of **The Stone Canal** (reviewed March 2000), which in turn set up the world and storyline of **The Cassini Division** (reviewed July 1999). (We won't get into that sideways movement into the alternate future of **The Sky Road** [reviewed October 2000]—and anyway, all these will be alternative futures eventually.)

In **The Star Fraction**'s mid-21st century, there is a niche for just about every flavor of Pohl- & Kornbluthian pocket culture in the fractured Britain that has emerged under a US/UN-imposed world order that gave each of the former oppositions and interests their own bloodstained bone to chew on, as Free States under the [restored Hanoverian] Kingdom. Most various and colorful is Norlonto, North London Town, where a tolerated anarchy has grown into a street-by-street patchwork of pocket societies where

Carrying weapons on the street might be permitted, prohibited, or required.... There were sinister, seedy areas that had been all bought up by nazis and made most of their money from tourists and memorabilia. There were women-only territories. There was a whole district called Utopia University, which consisted of experimental communities being crawled over by sociologists (who were mostly funded by estate agents doing market research).

Moh Kohn's job as a security mercenary with the Felix Dzerzhynski Workers Defense collective (Research establishments, universities, worthy causes a specialty) takes him to a variety of these comic-inferno outposts. One such ideologically sympathetic client is Brunel University and Science Park plc, where researcher Janis Taine has had her memory-drug work trashed by cranks — anti-AI extremists that even the tolerant Kohn sees as enemies of humanity. Unfortunately, her ruined research has also drawn the attention of the very scary Men In Black, who enforce the US/UN's technology prohibitions, one of which prohibited trying to find out what those [forbidden] areas were. Even less fortunately, Moh gets a literal whiff of Janis's recipe that messes with some mysterious gaps in his childhood memories, and they decide to go underground before the Men reappear in their executive rather than advisory capacity.

Meanwhile, teenaged computer jock and in-



vestment sharpie Jordan Brown wants to escape the intellectual and lifestyle restrictions of the hard-line religious community of Beulah City and live rationally in the big, bad anarcho-capitalism of Norlonto, and he gets his opportunity from an on-line encounter with a Black Planner, part of the underground resistance's rogue economic program. Each of this trio of runaways has a part to play in world-changing events, but not before a classic chase through and tour of a set of colorful subcultures, in a plot studded with flashbacks, revelatory dreams, and expository-meetings-in-virtual-environments that fill in the gaps in the background.

Additional players — human, organizational, and Other — include a couple of highly modified Men In Black: arch-crank Brian Donovan of the Carbon Life Alliance (Registered Terrorist Organization #3254), who believes that artificial intelligence is a threat that must be expunged; the Army of the New Republic, which constitutes the more or less official resistance to the US/UN new New World Order; Beulah City's tough-minded auditor (actually their security officer), whose theological double-thinking would dizzy a Jesuit; the feminists [sic] of the Womens Peace Community, frillier-than-thou ladies with surprising resources; Bernstein the booklegger [sic again] and historian of the Fourth International; the space movement; Jonathan Wilde (who gets his first mention here, and a promise of what will be recounted later); Moh's smart gun; and a cybernetic entity called the Watchmaker, whose role grows from McGuffin to something much more important.

While MacLeod is justly known for the intelligence, intensity, and (for Yanks, anyway) novelty of his political thinking, what makes him a terrific SF writer is the combination of verbal wit and lateral-analytical thinking that produces a most entertaining and right-feeling kind of SF. The wit is immediately apparent in the punning chapter titles — Smoking Gunman, The Uploaded Gun, The Horsemen of the Apocalypse — but the intellectual and artistic detail-work that creates the material underpinnings and the living textures of this future world takes more time to appreciate because they are everywhere. The opening chapters are full of the kind of telling (and funny) touches developed by Heinlein and especially Pohl & Kornbluth to flesh out and perk up a future (I kept thinking of the opening section

of **The Space Merchants**): Moh conversing with his homebrew smart gun; Janis dressing for work (pallid makeup and lots of sunscreen; culottes and stays and a lace-veiled hat); the exchange/ransom of prisoners at the body bank. Then there are the now-familiar Shavian-perversive reversals of current conventions and ruling pieties. Why brush your teeth if you've had your anti-caries vaccination? Why avoid smoking if cancer isn't an issue? And who in his right mind would go out in public without packing some sort of heat?

The novel's finish is right in line with this kind of sideways thinking: a surprising set of twists to the revolution that finally erupts, and an unexpected and satisfying resolution (though not, perhaps, final, in the light of later work) to the book's political-philosophical conversations. If this really were MacLeod's fifth novel, we would be remarking on how well his chops are holding up. That this performance is his first makes it all the more remarkable.

Nancy Kress has a great gift for seeing the contradictions, ironies, and difficulties that flow even from the solutions to problems (this is the driving force behind the "Beggars" series), so imagine what she can do when the stakes are the highest possible. Her latest books, **Probability Moon** (reviewed in June 2000) and the new **Probability Sun**, deal with the ultimate intractable conflict: an all-out interspecies war of annihilation in which one side seems completely unwilling or unable to communicate with the enemy.

Ironically, this war serves as background for a portrait of an alien culture in which social disharmony is literally unthinkable (though there are, of course, Kressian ironies even in this peaceable kingdom). On the world called World, a mysterious mental-emotional bond unites all the planet's natives in a single shared reality that is the basis for a stable, cooperative society. In the first book of the sequence, **Probability Moon**, a human military-scientific mission investigated an ancient alien artifact orbiting World, hoping to learn its technological secrets and to keep it out of the hands of the inscrutable and implacably hostile Fallers. The civilian scientists learn a good bit about the Worlders and their unique mental condition, and the military discover that the object can be used as a weapon but destroy it while transporting it out of the system. So a second mission is dispatched to acquire a related ob-

*Continued on page 63*

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## Reviews by Edward Bryant

**Night in the Lonesome October**, Richard Laymon (Cemetery Dance 1-58767-006-2, \$40.00, 490pp, hc) March 2001. Cover by Alan M. Clark.

**Friday Night in Beast House**, Richard Laymon (Cemetery Dance 1-58767-034-8, \$35.00, 170pp, hc) August 2001. Cover by Alan M. Clark.

**Escaping Purgatory**, Gary A. Braunbeck & Alan M. Clark (IFD Publishing 0-9671912-4-6, \$45.00, 312pp, hc) July 2001. Cover by Alan M. Clark.

### SHORT TAKE:

**Piggs**, Neal Barrett, Jr. (Subterranean Press 1-931081-23-9, \$40.00, 200pp, hc) September 2001. Cover by Don Ivan Punchatz.

Believe me, I'm not being piously sentimental or hypocritically civil when I suggest that there was a profound tragedy in the untimely death of Richard Laymon earlier this year that goes on beyond the personal tragedy suffered by his family and the professional tragedy endured by the Horror Writers Association, the professional organization of which he was president at the time. Other writers and anyone else intimately involved in the arts can empathize with this fully. For us, his surviving professional colleagues, the terrible irony was that after more than two decades of hard labor in the word mines, Dick Laymon's career finally seemed to be leaping ahead at escape velocity. After a major initial splash in the US years ago and the gradual growing of a devoted audience in the UK, Laymon's readership in his native land finally seemed to be waking up and displaying some real enthusiasm.

Last year's **The Traveling Vampire Show** displayed an arguably maturer side to Laymon's writing as he played creatively with traditional commercial horror novel structure. This year's **Night in the Lonesome October** offers additional testimonial that the author's writing was growing in deceptively uncomplicated ways.

It's not a terribly difficult observation to note that Laymon's writerly approach to characters and plot, to strong sex and violence, to sheer melodrama, has always had a distinctly adolescent edge. That's not intended as insult, no more than it would be if I were launching into an opinion piece on **Catcher in the Rye** or **To Kill a Mockingbird**. Over the years, it's become ever clearer to me that Richard Laymon never forgot what it was like to be a teenager, and he frequently drew on that sensibility in his works, particularly as he himself grew older.

**Night in the Lonesome October**, the title borrowed from Poe's "Ulalume", is, on one level, a boy's own wish-fulfillment fantasy. On another, it's an astute portrait of young adult sensibility and behavior as driven by youth, hormones, immaturity, and an underlying sense of the importance of personal responsibility.

In a peculiar way, the book reminds me a bit of the movie **American Graffiti**. As does the George Lucas film, Laymon's novel gives us a



kinetic, colorful, freewheeling snapshot of one observer's view of contemporary American life as practiced by the young. The cast of the novel is smaller, though just as diverse; the sex is steamier, the violence is much edgier, and the book is deeply nocturnal in setting.

**Night in the Lonesome October** opens with college student and would-be novelist Ed Logan (okay, so maybe I'm unduly prejudiced in favor of any novel that names its protagonist "Ed") whining and moaning because his first great love, his sexy girlfriend Holly, has used her summer vacation to advantage and has run off with a summer camp counselor, stinging Ed with a classic "dear john" letter.

Ed attends university in an unnamed Anytown, USA, a small American city that rapidly begins to display a few kinks that would make David Lynch proud. Our hero uses his insomnia to advantage, taking long walks intended to clear his mind in the late hours of crisp October nights. Vain hope. In short order he serendipitously crosses the orbit of a mysterious young woman who also walks the night with no obvious destination, a pedestrian who gradually accrues a genuine aura of mystery that piques Ed's boyish obsessive mind and libido. He takes it as a challenge to observe the enigmatic girl on other nights, and to track her as best he can.

In the meantime he meets Eileen, one of Holly's sorority sisters and best friends. Quick worker Eileen does her best, successfully as it turns out, first to draw Ed's interest and then to seduce him. This leads to more treacherous cracks in his obsessive fixation on the departed Holly.

But Ed is also using his best strategies to identify his mysterious walker, a young woman who isn't even named for the first half of the book. When she *does* appear on stage, prizing her privacy, she suggests to Ed she may be lying when she says her name is Casey.

Ed learns that both he and the far more experienced Casey are literal students of the night. They both love the perceptually altered world when sunlight is absent. They both are attracted to the distinctive mysteries of nocturnal life. They both possess an essential attraction toward voyeurism.

But Ed realizes Casey herself represents a highly attractive fantasy life. All she allows about her identity is that she "fixes things" for people.

And she proves to him she owns some highly nonstandard relationships with a variety of diurnal dwellers.

So this isn't exactly a portrait of business as usual, in say, an Aaron Spelling teen drama. Not with trolls under the bridges, the cannibalistic street people who alter from cardboard sign-wielding Dr. Jekylls in the daylight to savage Mr. Hyde carnivores at night. Not with the bike crone, the aged female bicyclist who appears from the darkness without warning, apparently sadistically eager to strike down unwary pedestrians. Nor with the blue-collar sexual psychopath who approaches Ed with a disturbingly odd request at the local donut shop.

Ed Logan's world is increasingly populated by eccentrics, some apparently benign, others provably not so. As his relationship with Eileen cycles through familiar changes (familiar to every one-time young adult), the weirdness index rises when she is kidnapped by a remarkably swinish villain. Ed learns he must depend on not only his own growing resources, but help from Casey and her circle of equally off-center friends, and aid from the acerbic and somewhat flaming Kirkus, Ed's fellow would-be writer, a guy whose gayness Ed's struggling to come to terms with.

I earlier suggested this was a wish-fulfillment fantasy. Yes, but not in completely conventional terms. Laymon's simultaneously dreamy and nightmarish urban backdrop works to obscure when required, to illuminate when appropriate, Ed Logan's whole dash-of-freezing-water-in-the-face apprehension of the world. Is he callow or simply Mr. Normal? The point could be legitimately argued.

The sexually compliant females...too much the veneer of male fantasy? Laymon portrays them as smart, quirky, attractive, empowered women who make up their own minds. Fortunately for the horny young Mr. Logan, some of their drives thoroughly mirror his own.

Indeed, I think the author never forgot what it was like to be younger; nor the hormonal and hypnagogic melange the blur of teen-age years can be. **Night in the Lonesome October** ("It was night in the Lonesome October / Of my most immemorial year...") is a tale of youth recollected in maturity. Of course it's a youth perceived as a fractured fairy tale as remembered by an unconventional writer.

Is Ed Logan a spiritual cousin of Holden



Caulfield? It's not out of the question. Richard Laymon's bent and boyish wit, undeniable ambition, and distinctive talent will be missed mightily.

Richard Laymon's *Friday Night in Beast House* is a short novel with a handsome Alan M. Clark jacket painting. While nominally a sequel to the sequence of Laymon's classic *The Cellar* — and its successors, *The Beast House*, and *The Midnight Tour* — *Friday Night in Beast House* is more a variant footnote to the series.

Two decades ago, *The Cellar* offered a series of short, sharp punches to the gut of most readers who unspectacularly picked up the paperback original. Many readers of the time weren't really expecting the level of unsparring violence and unsentimental sexuality that Laymon liberally laded into his debut published novel. As a writer, Laymon acted without false pity or fabricated pangs of conscience. He wrote what he wrote with apparent conviction and delight. Not everyone liked what they read, but they never forgot the author.

Now, sadly, Richard Laymon is gone, but there's still a healthy stock of unpublished fiction waiting in queue. *Friday Night in Beast House* isn't substantial enough to be the author at his most effective; but let me hasten to add that it shouldn't be written off by any means. What *Friday Night* is, so far as I can suggest, is Laymon's concept of a young adult novel that would never, ever see publication from any mainstream young adult publisher. This is a book calculated to make YA editors shrill in shrieking in public horror while a few might well be snickering to themselves.

In *Friday Night* Laymon is again writing about contemporary teens. His protagonists strike a realistic note. Neither idealized nor demonized, they will hardly represent many readers' hope for the next generation.

Once a mythic hotbed of community terror, *Beast House* is now the driving engine for lucrative tourism in Malcasa Point, a small town in far northern California. For much of the 20th century, Malcasa Point was haunted by a series of particularly gruesome murders in the local rich folks' mansion. Turned out there were some kind of perps half-human hybrids dwelling in an elaborate tunnel system, occasionally surfacing to kill, mutilate, feed on, and/or sexually attack unsuspecting humans. But by the last quarter of the century, the beasts have been killed off, so far as anyone knows, and the house has evolved into a delightfully perverse tourist trap, replete with a souvenir shop, unguided tours on weekdays, and a special treat of a pricey guided tour every Friday night.

The novel begins with a scene familiar to teens of every generation since Alexander Graham Bell. Young Mark is staring at the phone, sweating bullets as he works up his courage to call 16-year-old Alison and ask her out on a date. When he does so, she deftly seizes control of his flummoxing offer and accepts — but with one stipulation. Alison tells Mark she wants him to hide in *Beast House* during the next day, and then let her into the place at night, long after closing and

the staff has gone home.

Mark gives this potential B&E rap about four seconds of apprehensive consideration before hormones take over and he assents. The next morning, he stuffs his backpack and conscientiously leaves an earnest but unspecific note to his parents, saying they shouldn't be worried just 'cause he's going to be gone all night.

Our good-hearted but perhaps not overly bright hero employs a combination of bumbling and ingenuity to enter the house as a faux tourist, though he is mildly taken aback by the half-ent German shepherd on the roof. But puppy love — or at least horniness — is powerful, and Mark successfully spirits Alison into *Beast House* late that evening.

Unsurprisingly, that's when things get *really* weird. As he did in such recent novels as *The Traveling Vampire Show*, the author demonstrates an escalating interest in using the grotesque as a springboard to a perhaps surprisingly serious interest in characters and relationships.

Yes, of course one of the titular beasts shows up and acts in typically grotesque bestial fashion. But everything, it seems, is not as one might expect of a conventional horror novel.

Alison is just full of surprises. And Mark, in his reaction to and acceptance of her, is himself surprising. Much like fellow master of the disturbing, Jack Ketchum, Laymon displays an adroit gift of recasting conventional relationships in off-kilter new lights.

In an era of almost universal no-holds-barred depiction of graphic brutality and sex on the screen and printed page, Laymon achieves some maximum effects in *Friday Night* without needing to belabor extreme language and imagery. The novel is all the more startling for that restraint.

Your young niece or nephew might well appreciate *Friday Night in Beast House* just as much as your older, more jaded self. But think one time before wrapping it as a graduation gift or birthday present. Do you ever want to be invited back to a family dinner?

**Escaping Purgatory** is an exciting, thoughtful, intellectually brawling, somewhat untidy bouillabaisse of a book, a mixed-media congeries of thematically related fiction, a touch of verse, and evocative graphic art. One way or another, it's an intriguing collaborative effort by fiction writer Gary A. Braunbeck and writer/artist Alan M. Clark.

Braunbeck is an intensely gathered writer who, whether by instinct or deliberate action, manages to instill high seriousness into all manner of potentially melodramatic prose. The ubiquitous Mr. Clark has apparently been working in excess of thirty hours a day for the past few years to ensure that his striking art is visible virtually everywhere a student of the dark fantastic cares to look. As well as being a successful artist, Clark has also made solid forays into both his own writing and starting up an ambitious specialty press. Somehow these two men discovered a kindred spirit connection between them and have developed it into *Escaping Purgatory*.

The key word, the concept of the day, in the book is redemption. That's mentioned in the aural forewords, in the manic and informa-

tive introduction by Peter Crowther, and in the substance of the work itself. The volume contains two novellas, a trio of short stories, and a pair of vignettes serving as bookend pieces. Some are collaborative, some are Braunbeck solo.

Appropriately, the beginning and ending short-stories depict a man on a journey, a transitional experience ripe with loneliness and nightmare imagery. When we first meet Anderson, he's trudging along a surreal highway and passing a variety of overweight signs apparently aimed at hardcore tourists: BLOODY AUTOMOBILE ACCIDENT 300 YARDS, NECROPOLILAC DEFILING A CORPSE 100 FEET AHEAD, MAN WITH RIFLE ATOP WATER TOWER SHOOTING PASSERSBY 500 YARDS, and the like. By this time, you know you're for sure not in Yosemite.

Anderson owns a growing sense of what he's journeying toward, but the hard evidence doesn't surface for nearly 300 pages. In the interim, the reader encounters what, for the most part, are genuine treats.

The first substantial fiction is Braunbeck's "Mr. Hands", a long novella from *Cemetery Dance*. In it we encounter a kaleidoscopic view of events and characters that eventually collapse into a powerfully orchestrated conclusion. It's about grief and loss and the corrosive human payment for yielding to the seductive voice of vengeance.

In its general effect of evoking modern gods for a contemporary world, "Mr. Hands" frequently takes on something of a Harlan Ellison tone. The story gives us Lucy Thompson, a middle-aged mother who lost her little girl to a vicious killer and her husband to her own inability to deal with her rage. Now Lucy's attending a support group for parents who have lost their children. But when a soon-to-be-paroled father convicted of killing his own small child expresses his intention to visit and participate in the group meetings, Lucy has had enough. She expresses her feelings about exploitation of and violence against children with an eloquent vehemence that would do credit to Andrew Vachss. She also makes what are damned close to overt threats against the murderer before storming out.

Later that night, Lucy takes an oddly appropriate child's toy to a distinctive modern sculpture in a local park and, effectively, offers it in unconscious sacrifice to a fairly dark entity. What results is a monstrous reflection of an unhealthy chunk of Lucy's persona, a creature that will perform her bidding, and will do it with deadly precision, if not always with neat and clean detail work. When she sobers up, Lucy figures out what's going on and rejoices in now having an empowerment that can change the world, or at least her small part of it, one sicko miscreant at a time. That's all well and good until Lucy makes a single major mistake, a tragic error in interpretation that puts a comparative innocent at risk.

Her sense of personal responsibility kicks in and the issues begin to muddy. After all, what do you do when you have become the monster? "Mr. Hands" breaks, from time to time, into a high, clear song about moral behavior. So old-fashioned, and yet so satisfying.

The other novella, "The Big Hollow," is a col-

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## Short Reviews by Carolyn Cushman

Tom Arden, **Empress of the Endless Dream** (Gollancz 0-575-06374-2, £17.99, pb) November 2001. Cover by Kevin Jenkins.

Despite following a standard quest format, "The Orokon" series has never really been a standard fantasy, so it's not exactly a surprise that this final volume doesn't provide quite the usual grand finale. Where earlier volumes borrowed in turn from a variety of literary forms, including Regency romance, Arabian Nights, and pirate adventure, this mixes a tale of rebellion with a touch of James Hilton's *Last Horizon*, with a climactic confrontation at a legendary mountain lamasy in a place called Found Horizon. The bulk of the novel focuses on court intrigues back in Agondon, a warped version of London where the evil anti-god Toth controls the king, Eijard Blue, who deposed his twin Eijard Red, whose supporters have become rebels led by the dashing highwayman, Bob Scarlet. The romance-like elements remain, made macabre by lurking horrors – imagine a feverish cross of George Hoyer and Mervyn Peake – including human sacrifices arranged by the vile Poltiss Veldrop, who carries everywhere his severed penis, Penge, pickled in a jar of brine. (Penge plays so large a role it's on the list of Players, along with its wooden double, W'enge. We're talking some seriously sick humor, here.) Elsewhere, the protagonist Jem, believed to be the unacknowledged son of the deposed king, has been seeking the gems of the Orokon, which will stop the evil anti-god Toth. Most of the major characters end up united in Found Horizon for a surreal confrontation, acting out strange scenes, none seeming to know what needs to be done – and there's no tidy resolution, though a number of characters meet delightfully fitting ends. I've never been entirely sure how seriously to take this series, which wavers from grim to hilarious, but if nothing else Arden is a master of the macabre, with a wonderfully twisted sense of humor and adventure.

Anne Bishop, **The Pillars of the World** (Roc 0-451-45850-8, \$6.99, 420pp, pb) October 2001. Cover by Paul Yuill.

Faeries and witch hunters alike threaten a young witch in this standalone fantasy novel. The Fae are worried because their perfect land is disappearing whenever the pathway that connects it to the human world disappears. They don't realize a self-appointed Inquisitor is leading a mission to kill the human witches who anchor those paths; in fact, the Fae buy into the propaganda against witches spread by the Inquisitor's henchmen. Then one young witch, tricked into using a love charm, ends up ensnaring a Fae Lord, upsetting both the Fae and the local men. The persecution of witches makes a suitably grim, if cliché, threat, while the powerful but clueless, shapeshifting Fae add a touch of humor (and romance) as they keep popping up in disguise all over the place. This novel lacks the dark intensity of Bishop's previous "Black Jewels Trilogy", but still provides plenty of thrills, faerie magic, human nastiness, and romance for fans.

Laurell K. Hamilton, **Narcissus in Chains**

(Berkley 0-425-18168-5, \$22.95, 424pp, hc) October 2001.

Anita Blake, Vampire Hunter returns for her tenth novel. This time she has just returned to St. Louis after six months away learning more about her powers, and deciding to go ahead with the next magical step in her relationship with Master Vampire Jean-Claude and werewolf pack leader Richard. None of them realize until too late that Anita's powers will react oddly to the change, giving her some of both men's powers, without the experience to handle it – just as a new group of shapeshifters in town sets off a vicious gang war. The changes in Anita affect her love-life, too – the good Catholic girl suddenly gets into sex in a big way, at the same time her relationship with Richard hits the rocks. There's also an awful lot of gunplay, and torture. At this point, Anita's taken to calling herself a "sociopath" more than she refers to vamps and weres as "monsters" – a big switch since the first book in the series. It's an interesting development, and the series remains compelling, but some of the fun has been lost in all the darkness.

Michael Hoeft, **Time Stops for No Mouse** (Turtle Press, 0-9675111-1-9, \$12.95, 279pp, pt) Sept. 2000. Cover by Dale Champlin. [Turtle Books, 1825 SE Seventh Avenue, Portland OR 97214; e-mail: [chermux@hermum.com](mailto:chermux@hermum.com)]

This young-adult talking animal fantasy is a fun mystery/thriller full of delightful quirky characters and thriller clichés made fresh with animals in the roles. This self-published novel escaped our notice when it first came out, but has gotten various positive mentions, and turns out to be definitely worth checking out (despite an unfortunate choice of typeface). Hermux Tantamoq is a mouse watchmaker who falls head-over-heels for a demanding customer, the daring aviatrix Linka Perflinger. When she doesn't return for the watch she was in such a rush for, Hermux starts investigating and stumbles on a plot involving a mad plastic surgeon and a ruthless cosmetics mogul, who also considers herself a patron of the arts, leading to a lot of satire involving art installations, high fashion, health spas, and art critics. The plot elements are often cliché, but made fresh with animal characters; there's also an over-the-top, cartoonish air at times, resulting in a really silly mousetrap/deathtrap scene, but it's a lot of fun, with Hermux a likeable Everymouse in a town full of great characters, one I look forward to visiting again.

Barbara Metzger, **The Painted Lady** (Signet 0-451-20368-2, \$4.99, 217pp, pb) July 2001.

A painting comes to life and gives her ducal creator a lecture in this odd Regency romance that mixes in both fantasy and mystery. The Duke of Caswell hides his passion for painting by keeping his studio where he dallies with his mistresses – but when the painted lady starts telling him his life is empty, he panics and checks into a rural "Home for Healthful Living" run by a parsimonious physician with a lovely niece (the roman-

tic interest). Things get complicated when the duke returns to London, only to find he's a suspect in the disappearance of his last mistress. It's never explained why the painting suddenly gets chatty, and the mystery elements get wrapped up a little too quickly and fortuitously, but with a little suspension of disbelief the combination is quite entertaining.

Fiona Patton, **The Golden Sword** (DAW 0-88677-921-9, \$6.99, 416pp, pb) August 2001. Cover by Jody A. Lee.

This latest installment in the history of Branion deals with a boy caught up in a major heresy. In Branion, a sort of alternate England, the Aristok (king) is Avator of the Living Flame. There are, however, four Aspects: Flame, Wind, Sea, and Earth. The heresy is believing all four Aspects should have Avatars. Young Camden DeKathrine has a strong affinity for Wind, but his noble family has always supported the Aristok and the Flame, and requires Cam to turn his back on the Wind. When his father dies, Cam is ripe for the heretical teachings of an uncle, who is gathering young people with an affinity for all four aspects; only luck and his youth keeps Cam from being imprisoned when the heresy is discovered. The frame story is set three years later, with Cam left a rebellious drunk, mistreated by his superiors; the main story is told mostly in flashbacks, often multiply embedded, a risky technique Patton handles well, but things drag occasionally, with a little too much foreshadowing and agonizing over the past just as it's about to be revealed – but the revelations keep the pace moving enough for a good read, an ultimately rather simple tale made compelling through complex telling.

Wen Spencer, **Alien Taste** (Roc 0-451-45837-0, \$6.50, 313pp, pb) July 2001. Cover by Fred Gambino.

Private investigator Ukiah Oregon – named for the tiny town where he was found, a feral child raised by wolves – has uncanny tracking abilities. Ukiah has always assumed they were the result of his odd upbringing, but then a strange case leads him to an exclusive and dangerous biker group called the Pack, and Ukiah realizes there's more to his talents than he ever suspected. For a while, the atmosphere suggests the supernatural more than SF, but as revelations build it becomes clear this is SF, involving an alien plot to take over the Earth. The real puzzle in this SF mystery is Ukiah's true nature, with revelations ranging from surprising to funny to wonderfully inventive. A delightful new SF mystery with a fun protagonist.

S.L. Viehl, **Shockball** (Roc 0-451-45855-9, \$6.99, 409pp, pb) November 2001. Cover by Allan Pollack.

Doctor Cherijo is torn between two psychos in this fourth novel in the "Stardoc" series of fast-paced, medical space operas. Cherijo and her husband Reeve fall into a trap and get dragged back to Earth to face Cherijo's father!

*Continued on page 63*

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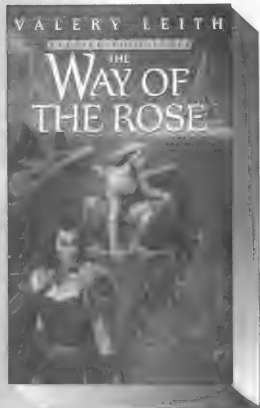
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## Reviews by Divers Hands

**Black House.** Stephen King and Peter Straub (Random House 0-375-50439-7, \$28.95, 623pp, hc) September 2001. Cover by James Persson.

**Black House**, the much anticipated new collaboration between Stephen King and Peter Straub, is, among other things, a sequel to the authors' perennial bestseller, **The Talisman**. It is also a richly imagined, essentially independent narrative that deliberately echoes scenes, themes, and dramatic motifs from a number of earlier books, and connects directly to the central concerns of King's ongoing, unresolved **Dark Tower** series.

**The Talisman** (as many reading this probably know) tells the story of twelve-year-old Jack Sawyer and his epic quest across two worlds – ours and an adjacent universe called *The Territories* – for the eponymous talisman that will heal both his dying mother – B-picture actress Lily Cavanaugh Sawyer – and her *Territories* analogue, Queen Laura Deloessian. The story weaves its many influences – which include Tolkien, Twain, Mallory, and L. Frank Baum – openly, and generates, despite some occasional awkward moments, an impressive degree of emotional involvement, largely through the authors' obvious affection for their decent, beleaguered young hero. A similar affection – and a comparable emotional warmth – suffuses this compulsively readable sequel, which is, in most respects, deeper, darker, and considerably more disturbing than its predecessor.

**Black House** takes place some 20 years after the events of **The Talisman**. Jack Sawyer is now a 32-year-old man who has repressed most of the memories of his childhood adventures, but is still affected by those buried memories in a number of ways. A former LAPD homicide detective, Jack retired in the aftermath of an enigmatic encounter at a Santa Monica murder scene, and has since moved to the bucolic environs of rural Wisconsin, the backdrop of Straub's 1977 novel, **If You Could See Me Now**. Jack has been drawn here by forces he does not yet fully understand, and he finds himself caught up in a murder investigation that has enormous ramifications.

As the novel begins, French Landing, Wisconsin – Jack's new home – has become the focus of what the narrator calls "slippage": the systematic distortion of quotidian reality. In a series of events directly related to that pervasive sense of slippage, the town has become the target of a serial murderer popularly known as "the Fisherman." The Fisherman is a cannibal and child-killer whose crimes reflect the modus operandi of real life serial killer Albert Fish, who ran amok in New York City in the early years of the century. By the time that three mutilated, partially devoured corpses have come to light, French Landing's police chief Dale Gilbertson has grown increasingly desperate and increasingly in need of expert help, while the town itself has reached the verge of hysteria. When a fourth child – a uniquely gifted boy named Tyler Marshall – disappears, Jack Sawyer comes out of retirement, and reluctantly joins the investigation.

With the help of Speedy Parker (AKA Parkus), an iconic figure from his buried past, Jack learns that more is at stake than he or his fellow investigators could ever have imagined. The killer – a geriatric horror named, variously, Charles Burnside and

Carl Bierstone – has a dual purpose. On one level, he is simply wallowing in his own perverse pleasures. On another, he is serving as a "talent scout" for the *Crimson King*, a remote, powerful figure who plays a central role in the *Dark Tower* sequence. The *Crimson King* is motivated by a single purpose: destroying the Tower that binds together an endless series of parallel worlds, and ushering in a new age of universal chaos. When Jack learns that Tyler Marshall (like Ted Brautigan from King's short novel, **Low Men in Yellow Coats**) is a Breaker – a being capable of generating energies that could bring the Tower down – the narrative shifts from the personal level to the cosmic. The race to rescue Tyler Marshall – a race which leads to a lethal, hallucinatory gateway between worlds called *The Black House* – becomes part and parcel of the larger effort to save the multiverse from destruction.

In lesser hands, the story might have collapsed beneath the weight of its central concept and become a bloodless, apocalyptic abstraction. But King and Straub both understand that stories – even stories dealing with the ultimate fate of Life As We Know It – must be true to the small, realistic details of everyday life. Even in its most extravagant moments – and there are many of them – **Black House** remains rooted in the closely observed realities of 21st-century America, and is animated throughout by a fundamental sympathy for the lost, brutalized children of the world. At the same time, its lovingly assembled portrait of a small, Midwestern city – with its low-rent bars and businesses, its sense of shared history, its vulnerability, its homely, insular friendliness – is precisely rendered and absolutely believable.

Likewise, the people who inhabit the novel seem effortlessly real and instantly recognizable. In the course of showing us some old, familiar figures – Jack Sawyer, Speedy Parker, Lily Cavanaugh, the "Queen of the Bs" – in a new and persuasive light, **Black House** introduces an entire gallery of distinctive, highly individualized new characters, among them the larcenous owner of the local nursing home, a luminous young woman (Tyler Marshall's mother) who is guided by voices from an adjacent world, and a quintessential yellow journalist who stumbles into the strangest story of his sleazy career. Other striking creations include a blind radio show host whose multiple personas dominate the Wisconsin air waves, and a hulking crew of over-educated bikers who have devoted their lives to brewing the perfect beer, and who are equally at home discussing art, literature, philosophy, and the history of religious thought.

In the seventeen years that have passed since **The Talisman** first appeared, Stephen King and Peter Straub – the dominant practitioners of contemporary horror fiction – have continued to evolve, and **Black House** offers us a useful means of measuring their aesthetic development. With great narrative sophistication – and without sacrificing any of the earlier book's warmth, inventiveness, or visceral excitement – they have created a dark, compelling companion piece that carries the story, and its deeply appealing characters, into new, emotionally satisfying territory. **Black House** is frightening, moving, involving, and disturbing, all at once. It is a mature, intelligent fantasy aimed at a mature, in-

telligent audience. It deserves the attention – and runaway popularity – it is doubtless about to receive.

–Bill Sheehan

**The Baku: Tales of the Nuclear Age.** Edward Bryant (Subterranean Press 1-892284-52-9, \$35.00, 111pp, hc) 2000. Cover by David Martin.

Survivors of nuclear holocaust plagued by nightmares of the *baku*, or sufferers, are common to these three tales of nuclear horror. Two versions of "The Baku" lead the collection: a short story and a revamped version of the unfiled script for **The Twilight Zone**. Issues of atomic weapons and nuclear power are linked through Robert Maxwell, a former US Air Corps captain who was present at the bombing of Nagasaki, and who, in his current life, is lobbying for approval to build a nuclear power plant. As the final day of the hearings approaches, ghosts of the *baku* of Nagasaki are closing in on him, one of whom repeatedly proffers him the netsuke figurine that has mysteriously appeared among his own collection; he is certain they have come to kill him. Bryant portrays the suffering of the *baku* who died, as well as those who continue to live, and addresses the complicated nuclear energy dilemma, all while maintaining the "do-do-do-do" *Twilight Zone* atmosphere.

"The Hibakusha Gallery" paints grotesque images – literally and figuratively – in a gallery situated at an amusement arcade filled with graphic photos of ground zero victims at Hiroshima, whose faces have been cut out so clients can insert their own and be photographed as holocaust victims for an original souvenir. The shop's employee, who was downwind of the blast, still has nightmares of his lover's slow death from the fallout, and is full of self-pity because he continues to live.

The nightmares of "Jody After the War", who survived a nuclear blast that destroyed most of urban America, are full of her fears of what the radiation may one day do to her body. A young man who wants to be more than a friend tries to help her with her fear – but he is as afraid as she is to make plans in a post nuclear holocaust America.

**The Baku** provides vivid glimpses of unimaginable suffering, and evokes an array of emotions from horror, guilt, and hate, to sympathy and compassion. Though the *baku* here and their stories are technically fiction, their suffering is very, very real.

–Jennifer A. Hall

**Black Gate: Adventure in Fantasy Literature**, Vol. 1, No. 2, John O'Neill, ed., \$10.00, 224pp, Summer 2001. Cover by Hung Ving Mac.

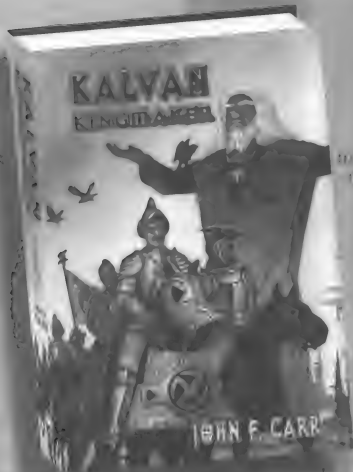
"The Whoremaster of Pald" by Harry James Connolly (his first fiction sale) pulled me into this new fantasy magazine, and I kept on going. With straightforward prose and subtle humor, Connolly winks his way through the dire predicament of the Whoremaster, imprisoned for murder. His business was doing well in the seedy Foreign Quarter, until the new Warden came

Continued on page 64

# KALVAN KINGMAKER

John F. Carr

'The Adventure Continues



After a 15-year wait, the latest installment of the Kalvan Saga, *Kalvan Kingmaker* by John F. Carr is available from Pequod Press. The Lad, Ladon, however, opens weeks after *Great Kings' War* and chronicles Kalvan's greatest challenge yet! The Great Kingdom of Hiv-Hostigos is beset by enemies from every side: Syphon's House from the south, nomads from the west and the newly resurrected Royal Army of Hiv-Hostigos from the east.

In Dalpa, the headquarters of the Campwraith Thocracy, the Lantern City is reeling, and war just from Kalvan's military victories. An Inquest Rites has begun the first stage of a full blown Inquisition of Syphon's House, blaming the Temple's defeats upon the barbaric, corrupt and cynical leadership at the Great Temple of Dalpa. Once his Reformation of Syphon's House is concluded, the Holy Investigator's next job will be to rebuild the Holy Host and vanquish the Army of Hiv-Hostigos. His Final Solution: root out all the heretics and believers of Allathia Dada in Hiv-Hostigos, especially the Daughters Kalvan, his wife and their spawn.

We will have copies of the 1st edition and the Pequod Press original novel, which features a color wrap around bookend by Alan Cornet, the original cover artist for *Great Kings' War*.

Please stay tuned even to publish the sequel, *Kalvan Kingmaker, Siege of Tarr-Hostigos*, in the winter of 2011.

*Kalvan Kingmaker* can be purchased directly from Pequod Press. The price of this 1st Hiv-Hostigos edition is \$45.00. Shipping and handling is \$5.00 (Priority Mail). Send US checks and/or money orders for \$50.00 to:

Pequod Press • P.O. Box 280621 • Northridge, CA 91328

For more information visit our website at: [www.hivhostigos.com](http://www.hivhostigos.com) or e-mail to: [Otherwhen@aol.com](mailto:Otherwhen@aol.com)

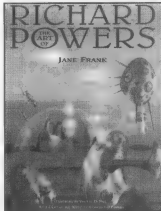


PEQUOD PRESS

# Locus Looks at Art Books

Reviews by Karen Haber

**The Art of Richard Powers**, Jane Frank (Paper Tiger 1-85585-890-8, \$29.95, 128pp, hc) July 2001. Cover by Richard Powers.

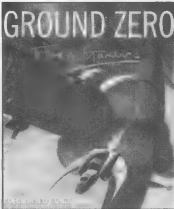


**The Exchange** by Nicholas Spörler, illustrated by Louis Verden, Jeff VanderMeer, illustrated by Eric Schaller (Hoegbotton & Sons, no ISBN, \$6.99, ppd, unpaginated, ph; also available in a signed and numbered Deluxe Signed Edition including "a box of items traditionally used during the Festival [of the Freshwater Squid]," \$20.00) May 2001. [Order from Hoegbotton & Sons, P.O. Box 4248, Tallahassee FL 32315; <www.vandermeer.redsine.com>]



**The Red Tree**, Shaun Tan (Lothian 0-7344-0172-8, AS24.95, unpaginated, hc) July 2001. Cover by Shaun Tan.

**Ground Zero**, Fred Gambino (Sterling/Paper Tiger 1-85585-891-6, \$29.95, 112pp, hc) September 2001. Cover by Fred Gambino.



**Dark Dreamers: Facing the Masters of Fear**, photos by Beth Gwinn, commentary by Stanley Wiater (Cemetery Dance Publications 1-58767-024-0, \$40.00, 223pp, hc) May 2001.

## SHORT TAKES:

**Top 10 Book 1**, Alan Moore, Gene Ha, Zander Cannon (America's Best Comics 1-56389-668-0, unpaginated, \$14.95, pb) July 2000.

**2024**, a graphic novel by Ted Rall (NBM/ComicsLit 1-56163-279-1, \$16.95, 96pp, hc) July 2001. Cover by Ted Rall.

**The Wally Wood Sketchbook**, compiled by J. David Spurlock & Bill Pearson (Vanguard Productions 1-887591-08-7, \$14.95, 112pp, pb) March 2001. Cover by Wally Wood.

Nostalgia is such a curious – and overrated – emotion, especially when its collateral casualty is the current moment. Nevertheless, nostalgia is what comes to mind when I crack the beautiful cover of **The Art of Richard Powers**.

Like many science fiction readers, I was imprinted by the New Wave canon. And that included the cover art by the Dillons, Jack Gaughan, and, of course, Richard Powers. For me, Powers is forever linked to science fiction of the Sixties and Seventies. But he was a colossus, a seminal artist whose work spanned – and imprinted – science fiction from the Fifties right up to the year of his death, 1996 – in fact his last original cover painting appeared posthumously in 1997. From the Golden Age to the New Wave, through Cyberpunk and beyond, Powers bestrode the field.

In **The Art of Richard Powers** we have the delightful opportunity to walk alongside him, nodding at familiar works and discovering others. By turns freeform, realistic, and undeniably

hallucinatory, Powers's art owed a great deal to the surrealism of Yves Tanguy and Salvador Dali. But his own personal vision came first, enabling him to gain both commercial and artistic credibility, oh lucky man.

**The Art of Richard Powers** is a delicious wallow in the good old days, but it's much more than a stroll down memory lane. This book is a treat for so many reasons: unstinting production values and beautiful layout, a marvelous foreword by Vincent Di Fate, a generous biographical sketch of the artist by his son, Richard Gid Powers, and a thorough discussion of Powers' technique and surrealist imagery by Jane Frank. There's even an impressive book cover checklist of the artist's oeuvre. Most important, there's the work itself, beautifully reproduced. From the cover image to the end papers, this book celebrates the singular, distinctive vision that Richard Powers had, his own particular brew of surrealism, and the quirky complicated personality behind the work. This is one of the best products yet seen from Paper Tiger. If you enjoy fantastic art and you pass this one up, you'll never forgive yourself.

If Aubrey Beardsley had become obsessed with squid, the resulting illustrations might look much like those in **The Exchange**, a limited edition chapbook written and published by World Fantasy Award-winner Jeff VanderMeer (as Nicholas Spörler), evocatively illustrated by Eric Schaller (as Louis Verden). Dada meets the dark side of fantasy in this highly mannered and occasionally gruesome little tale set in VanderMeer's fantastical city of Ambergris. The story depicts both the external and internal mayhem that results when a long-married elderly couple sits down for a meal and gift exchange as the increasingly turbulent Festival of the Freshwater Squid heats up outside the window and the narrator – completely unreliable, of course –

peeps in. The couple as depicted by Schaller evoke both German Expressionism and Edward Gorey's discomfiting linework. A sinister-yet-charming pair of squid provide an increasingly complicated framing motif that is undeniably Art Nouveau in derivation.

The deluxe package of **The Exchange**, available only from the publisher, comes in a small cardboard box which contains both the chapbook and several possibly significant objects intended to function as both a survival and/or suicide kit during the Festival of the Freshwater Squid. The non-deluxe edition provides the chapbook and an Appoggiatura sheet.

One of the delights of small presses and limited editions is the care that can be lavished upon a high concept (i.e. noncommercial) project of such macabre daftness. Although the argument could be made that editorial self-indulgence flourishes in the small press hothouse, so be it. If the end result is as intriguing and beautifully wrought as **The Exchange**, here's to more self-indulgence. If you enjoy squid, that feeling of dread, Aubrey Beardsley, mordant humor, strange little objects, or all of the above, contact the publisher at his website: <www.vandermeer.redsine.com>.

From the first page of **The Red Tree** by award-winning Australian writer/artist Shaun Tan, the reader knows that she or he is in for an unusual experience. The muted, subtle colors of that first

*Continued on page 64*

Once again,

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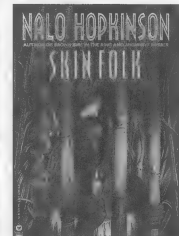
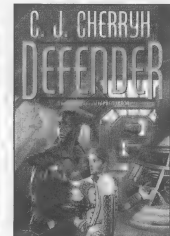


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**January 2002**

# Forthcoming Books



The following list includes current or past books we haven't seen, plus upcoming releases. Hardcover and trade paperback books are so noted. If there is no indication, books are mass-market paperbacks or we're not sure.

There are two lists; the first, selected titles, all originals, is arranged alphabetically by author. This listing includes simultaneous UK & US publications and first US editions. The second listing is complete, arranged by publisher and by month. We are no longer listing stock reissues unless there is some indication (such as a price or cover change) the book will actually have a new printing.

This listing contains about 1200 titles, approximately 700 of them originals.

We try to keep our database as accurate and up-to-date as possible. Please send corrections and updates to Carolyn Cushman, c/c Locus.

The list is tentative and subject to change, especially in later months. Unless otherwise noted, books are originals. (r) is reprint, (h) horror, (y) young adult, (nf) non-fiction, (c) collection, (a) associational, (na) novella, (nv) novelette, (ss) short story, (om) omnibus, (p) poetry, (tp) trade paperback, (gn) graphic novel, (x) media tie-in.

ANDERSON, KEVIN J.  
*Hopscotch*, Bantam Spectra, Feb 2002 (hc)  
ANDERSON, POUL  
*Mother of Kings*, Tor, Sep 2001 (hc)

ANTHONY, MARK  
*The Last Rune, Book Four: Blood of Mystery*, Bantam Spectra, Apr 2002 (1st US, tp)

ASAFIO, CATHERINE  
*Spherical Harmonic*, Tor, Nov 2001 (hc)

ASHLEY, MIKE  
*Starlight Man: The Extraordinary Life of Algemeon Blackwood*, Carroll & Graf, Jan 2002 (1st US, nt, tp)

AUDLEY, ANSELMA  
*Hersey*, Pocket, Sep 2001 (1st US, hc)

AUEL, JEAN M.  
*The Shelters of Stone*, Random House, May 2002 (hc)

BALLARD, J.G.  
*Super-Cannes*, Picador USA, Jan 2002 (1st US, hc)

BARKER, CLIVE  
*Heartchase Canyon*, HarperCollins, Oct 2001 (1st US, hc)

BARNES, STEVEN  
*The House in the High Wood*, Ace, Aug 2001 (tp)

BARLOWE, WAYNE  
*Brushfire: Illuminations from the Inferno*, Mophous International, Aug 2001 (tp)

BARNES, JOHN  
*The Merchants of Souls*, Tor, Nov 2001 (hc)

BARNES, STEVEN  
*Lion's Blood*, Warner Aspect, Feb 2002 (hc)

BAXTER, STEPHEN  
*Manifold: Origin*, Ballantine Del Rey, Feb 2002 (1st US, hc)

BEAR, GREG  
*Vitals*, Ballantine Del Rey, Jan 2002 (hc)

BECK, CAROL  
*Revelation*, Penguin/Roc, Aug 2001

BISHOP, ANNE  
*The Pillars of the World*, Penguin/Roc, Oct 2001

BOND, NELSON  
*The Far Side of Nowhere*, Arkham House, Sep 2001 (h, hc)

BOVIA, BEN  
*The Precipice*, Tor, Oct 2001 (1st US, hc)

BRADSHAW, GILLIAN  
*The Wolf Hunt*, Tor/Forge, Aug 2001 (hc)

BRANDT, PAUL  
*Swim the Moon*, Tor, Sep 2001 (hc)

BRIN, DAVID  
*Kin People*, Tor, Jan 2002 (hc)

BRUNO, POPPY Z.  
*Wrong Things* (with Caitlin R. Kiernan), Subterranean Press, Aug 2001 (c, h, hc)

BRODERICK, DAMIEN  
*Transcension*, Tor, Feb 2002 (hc)

BROECKER, RANDY  
*Fantasy of the 20th Century: An Illustrated History*, Collectors Press, Oct 2001 (nt, hc)

BROOKS, TERRY  
*The Voyage of the Jerle Shannara: Antrax*, Ballantine Del Rey, Sep 2001 (1st US, hc)

BRYANT, EDWARD  
*Flirting With Death*, CD Publications, Dec 2001 (c, hc)

BURGESS, MELVIN  
*Blotline*, Tor, Nov 2001 (hc)

BUTCHER, JIM  
*Grave Priory*, Penguin/Roc, Sep 2001

CAJO, JACK  
*The Haunting of Hood Canal*, St. Martin's, Oct 2001 (h, hc)

CALDER, RICHARD  
*Fractura*, Four Walls Eight Windows, Dec 2001 (1st US, tp)

CAMPBELL, RAMSEY  
*Pact of the Fathers*, Tor/Forge, Dec 2001 (h, hc)

CARD, ORSON SCOTT, ed.  
*Masterpieces: The Best Science Fiction of the Century*, Ace, Nov 2001 (hc)

CAREY, JACQUELINE  
*Kushi's Chosen*, Tor, Apr 2002 (hc)

CARMODY, ISOBELLE  
*Ashling*, Tor, Sep 2001 (1st US, hc)

CHERRYH, C.J.  
*Defender*, DAW, Nov 2001 (hc)

CHRISTIAN, DEBORAH  
*Synthesizer*, CATHY, ed. May 2002 (hc)

CLEGG, DOUGLAS  
*The Infinite*, Leisure, Sep 2001 (h, hc)

CLUTE, JOHN  
*Apocalypse*, Tor, Jan 2002 (1st US, hc)

CONSTANTINE, STORM  
*The Way of Light*, Tor, Jan 2002 (1st US, hc)

COOPER, SUSAN  
*Green Boy*, Simon & Schuster/McElderry, Mar 2002 (hc, hc)

CROWTHER, PETER, ed.  
*Futures*, Warner Aspect, Dec 2001 (1st US)

CZERWEDA, JULIE E.  
*To Trade the Stars*, DAW, Jan 2002

DALKEY, KARA  
*Ascension*, HarperCollins/Avon, Apr 2002 (ya, hc)

DANN, JACK  
*Counting Coup*, Tor/Forge, Oct 2001 (1st US, hc)

DANVERS, DENNIS  
*The Watch*, HarperCollins/Eos, Jan 2002 (hc)

DART-THORNTON, CECILIA  
*The Lady of the Sorrows*, Warner Aspect, Apr 2002 (hc)

DAVIDSON, AVRAM  
*The Other Nineteenth Century*, Tor, Dec 2001 (c, hc)

DE LINT, CHARLES  
*The Union Girl*, Tor, Oct 2001 (hc)

DELMAN, STEPHEN  
*Seven Wild Sisters*, Subterranean Press, Oct 2001 (c, hc)

DELMAN, STEPHEN  
*Shadows Bite*, Tor, Dec 2001 (h, hc)

DI FILIPPO, PAUL  
*Strange Trades*, Golden Gryphon Press, Oct 2001 (c, hc)

DONALDSON, STEPHEN R.  
*The Man Who Fought Alone*, Tor/Forge, Nov 2001 (a, hc)

DORSEY, CANDAS JANE  
*A Paradigm of Earth*, Tor, Oct 2001 (hc)

DOUGLASS, SARA  
*Enchanter*, Tor, Oct 2001 (1st US, hc)

DOYLE, DEBRA  
*A Working of Stars* (with James D. MacDonald), Tor, Apr 2002 (hc)

DOZIO, GARDNER  
*Strange Days: Fabulous Journeys with Gardner Dozois*, NESFA Press, Sep 2001

DOZIO, GARDNER, ed.  
*Worldmakers*, St. Martin's, Dec 2001 (tp)

DUNCAN, DAVE  
*The King's Daggers, Book Three: Silvercloak*, HarperCollins/Avon, Oct 2001

EGAN, GREG  
*Schild's Ladder*, HarperCollins/Eos, May 2002 (1st US, hc)

ELLISON, HARLAN  
*Troublemakers*, Pocketbooks, Nov 2001 (c, hc)

ESKROD, KELLY  
*Solitaire*, HarperCollins/Eos, Apr 2002 (hc)

ETCHESON, DENNIS, ed.  
*The Museums of Horrors*, Leisure, Oct 2001 (hc)

FEINTUCH, DAVID  
*The King*, Ace, May 2002 (hc)

FEINTUCH, DAVID  
*Spectrum 8: The Best in Contemporary Fantastic Art* (with Arnie Fenner), Underdark Books, Oct 2001 (hc, tp, art)

FFORDE, SUSPER  
*The Eyre Affair*, Viking, Feb 2002 (1st US, hc)

FFORDE, SUSPER  
*The Bone Doll's Twin*, Bantam Spectra, Oct 2001 (1st US)

FORD, JEFFREY  
*The Fantasy Writer's Assistant and Other Stories*, Golden Gryphon Press, Jan 2002 (c, hc)

FORSYTH, KATE  
*The Skull of the World*, Penguin/Roc, Feb 2002

FROUD, WENDY  
*The Winter Child* (with Terri Windling), Simon & Schuster, Oct 2001 (ya, hc)

GARCIA Y ROBERTSON, R.  
*Knight Errant*, Tor/Forge, Nov 2001 (hc)

GARDNER, JAMES ALAN  
*Ascending*, HarperCollins/Eos, Nov 2001

GEMMELL, DAVID  
*Stormrider*, Ballantine Del Rey, Apr 2002 (hc)

GERROLD, DAVID  
*Leaping to the Stars*, Tor, Mar 2002 (hc)

GERROLD, DAVID  
*The Martian Child*, Tor/Forge, Jan 2002 (hc)

GOODKIND, TERRY  
*The Pillars of Creation*, Tor, Nov 2001 (hc)

GOONAN, KATHLEEN  
*Light Music*, HarperCollins/Eos, Jan 2002 (hc)

GOTTLIEB, PHYLLIS  
*Mindwaves*, Tor, May 2002 (hc)

HAMELY, BARBARA  
*Dragonstar*, Ballantine Del Rey, Jun 2002 (hc)

HAMILTON, LAURELL K.  
*Narcissus in Chains*, Ace, Oct 2001 (h, hc)

HAMILTON, PETER F.  
*The Confederation Handbook*, Warner Aspect, Mar 2002 (1st US, nt)

HAMILTON, PETER F.  
*Fallen Dragon*, Warner Aspect, Mar 2002 (1st US, hc)

HARRIS, CHARLAINE  
*Silver Moons*, Ballantine Del Rey, Nov 2001

HARTWELL, DAVID G., ed.  
*Year's Best SF 7*, HarperCollins/Eos, Jun 2002

HARTWELL, DAVID G., ed.  
*Hard Science Fiction Renaissance* (with Kathryn Cramer), Tor, Jun 2002 (hc)

HARVEY, JOHN D.  
*The Cleansing*, Arkham House, Nov 2001 (hc)

HENDRIX, HOWARD V.  
*Empty Cities of the Full Moon*, Ace, Aug 2001

HERBERT, BRIAN  
*Dreamer of Dunes: A Biography of Frank Herbert*, Sleath Press, Nov 2001 (nt, hc)

HERBERT, BRIAN  
*Once*, Tor, Jan 2002 (1st US, h, hc)

HERTER, DAVID  
*Evening's Empire*, Tor, Jun 2002 (hc)

HOBBS, ROBERT  
*Fool's Errand*, Bantam Spectra, Jan 2002 (1st US, hc)

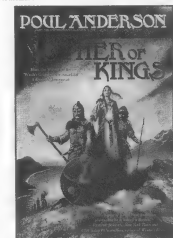
HOGAN, JAMES P.  
*The Sands of Time*, Tor, Sep 2001 (ya, tp)

HOPKINSON, NALO  
*Skin Folk*, Warner Aspect, Dec 2001 (c, tp)

HUFF, TANYA  
*Met by Moonlight*, Ace, Oct 2001 (hc)

HUFF, TANYA  
*Met by Moonlight*, Ace, Oct 2001 (hc)

# Forthcoming Books



**POKIL ANDERSON**  
**The Better Part of Valor**, DAW, Mar 2002  
**JACQUES, BRIAN**  
**Counting Up, Counting Down**, Ballantine Del Rey, Feb 2002 (c, tp)  
**JONES, J.V.**  
**A Fortress of Grey Ice**, Warner Aspect, May 2002 (1st US, hc)  
**JONES, STEPHEN, ed.**  
**The Mammoth Book of Best New Horror: Volume Twelve**, Carroll & Graf, Dec 2001 (1st US, h, b)  
**KEARNEY, PAUL**  
**Hawkeye's Voyage**, Ace, Jan 2002 (1st US)  
**KIERMAN, CAITLIN R.**  
**Threshold**, Penguin/Roc, Nov 2001 (h, tp)  
**KING, J. ROBERT**  
**Lancelot du Lethé**, Tor, Dec 2001 (hc)  
**KING, STEPHEN**  
**Black House** (with Peter Straub), Random House, Sep 2001 (h, hc)  
**From a Bulwark**, Simon & Schuster, Mar 2002 (h, hc)  
**KINGSBURY, DONALD**  
**Psychohistorical Crisis**, Tor, Nov 2001 (hc)  
**KOONTZ, DEAN**  
**One Day Away from Heaven**, Bantam, Dec 2001 (1st US, h, hc)  
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**LANDIS, GEOFFREY A.**  
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**LANDSALE, JOE R., ed.**  
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**LAUMER, KEITH**  
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**LEAHAD, STEPHEN R.**  
**The Mystic Rose**, HarperCollins/Eos, Oct 2001 (1st US, hc)  
**LE GUIN, URSULA K.**  
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**The Other Wind**, Harcourt, Sep 2001 (hc)  
**LEBBON, TIM**  
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**LEE, TAMIH**  
**Wolf Queen**, Penguin/Dutton, Jun 2002 (1st US, hc, tp)  
**LEITH, VALERY**  
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**LEVINSOHN, PAUL**  
**The Consciousness Plague**, Tor, Mar 2002 (1st US, hc)  
**LINDSKOLD, JANE**  
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**LISLE, HOLLY**

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**LOWACHEE, KARIN**  
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**LUPOFF, RICHARD A.**  
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**MACKAY, SCOTT**  
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**MACLEOD, KEN**  
**Dark Light**, Tor, Jan 2002 (1st US, hc)  
**MANN, GEORGE**  
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**MARTILLER, JULIET**  
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**MATTHEWS, SUSAN R.**  
**Angel of Destruction**, Penguin/Roc, Oct 2001  
**MCAHTHUR, MAXINE**  
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**MAULEY, PAUL**  
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**MCGOUGH, MAUREEN F.**  
**Nekropolis**, HarperCollins/Eos, Sep 2001 (hc)  
**McKILLIP, PATRICIA A.**  
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**McMULLEN, SEAN**  
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**MEVILLE, CHINA**  
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**MOON, ELIZABETH**  
**The Speed of Dark**, Ballantine Del Rey, May 2002 (hc)  
**MOSLEY, WALTER**  
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**MURPHY, PAT**  
**Adventures in Time and Space with Mac Merriwell**, Tor, Nov 2001 (hc)  
**NICHOLSON, WILLIAM**  
**The Masters of the Mastery**, Hyperion, Sep 2001 (1st US, hc)  
**NOLAN, WILLIAM**  
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**OL'LEARY, PATRICK**  
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**OLLISON, JERRY**  
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**PELAN, JOHN, ed.**  
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**ROBERSON, JENNIFER**  
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**ROBERTS, JOHN MADDOX**  
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**ROBINSON, KIM STANLEY**  
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**ROCHELLE, WARREN**  
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**RUCKER, RUDY**  
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**SARANTONIO, AL, ed.**  
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**SAWYER, ROBERT J.**  
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**SCHMITZ, JAMES H.**  
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**SCHROEDER, KARL**  
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**SHINN, SHARON**  
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**STUTSON, THEODORE**  
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**SWANN, S. ANDREW**  
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**SWANWICK, MICHAEL**  
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**VAN VOGT, A.E.**  
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**VANDERMEER, JEFF**  
**City of Saints and Madmen: The Book of Ambergris**, Wildside Press/Cosmos, Aug 2001 (c, tp)  
**VINGE, VERNOR**  
**The Collected Stories of Vernor Vinge**, Tor, Nov 2001 (c, hc)  
**WALDROP, HOWARD**  
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**WALTON, JO**  
**The King's Name**, Tor, Nov 2001 (hc)  
**WATSON, IAN**  
**The Great Escape**, Golden Gryphon Press, May 2002 (c, hc)  
**WATTS, PETER**  
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**The Selected Stories of Manly Wade Wellman Vol. 3: Fearful Rock and Other Precarious Locales**, Night Shade Books, Dec 2001 (c, hc)  
**WILLIAMS, SEAN**  
**Echoes of Earth** (with Shane Dice), Ace, Jan 2002  
**WILLIS, CONNIE, ed.**  
**A Woman's Liberation: A Choice of Futures by and About Women** (with Sheila Williams), Warner Aspect, Oct 2001  
**WOLLHEIM, BETSY, ed.**  
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**WRIGHT, JOHN**  
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**YARBRO, CHIT-SEA QUINN**  
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**ZAKOUR, JOHN**  
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**ZEBROWSKI, GEORGE**  
**Swift Thoughts**, Golden Gryphon Press, Apr 2002 (c, hc)  
**ZETTEL, SARAH**  
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## Complete Books by Publisher

**Aug '01: The House in the High Wood** by Jeffrey E. Barlogh (tp); **Brother John** by Rutledge Etheridge; **Blue Moon** by Laurell K. Hamilton (r, hc); **Empty Cities of the Full Moon** by Howard V. Hendrix (hc); **The Glass Harmonica** by Louise Marley (r);

**Spec Ops Squad: Holding the Line** by Rick Schiefel; **The Chronicles of Unbinding, Volume 1: Hazzard's Price** by Robert S. Stone.

**Sep '01: The Mirror of Merlin** by T.A. Barron (r, ya); **Death Day** by William C. Dietz (hc); **Isaac Asimov's Halloween** ed. by Gardner Dozois & Sheila Williams; **The**

**Further Adventures of Xena: Warrior Princess** ed. by Martin H. Greenberg (x); **Lord Brocktree** by Brian Jacques (r, ya); **World Fall** by Douglas Lines (tp); **Here Be Monsters** by Christopher Stashoff; **Labyrinth of Night** by Allen Steele (r); **Oct '01: The Vampire Files: Lady Crym-**

## ASHLING ISOBELLE CARMODY

syn by P.N. Elrod (r); **Narcissus in Chains** by Laurell K. Hamilton (h, hc); **Met by Moonlight** by Sarah A. Hoag (hc); **The Telling** by Ursula K. Le Guin (r, tp); **The Buchanan Campaign** by Rick Shelley (r); **Laws of the Blood: Companions** by Susan Sizemore (h); **The Jericho Iteration** by Allen Steele (r); Nov '01: **Second Contact** by J.D. Austin; **Masterpieces: The Best Science Fiction of the Century** ed. by Orson Scott Card (hc); **Dracula in London** ed. by P.N. Elrod (tp); **The Coming by Joe Haldeman** (r); **Starhawk #3** by Mack Maloney; **Starhawk: Planet America** by Mack Maloney; **The Fires of Conquest** by Rick Shelley (r); **Lunar Descent** by Allen Steele (r); Dec '01: **Frontier Earth: Searcher** by Bruce Boudinier (r); **Good Omens** by Neil Gaiman & Terry Pratchett (r, tp); **A Malady of Magics** by Craig Shaw Gardner (r); **Return to Camerion** by Rick Shelley (r); **The Chronicles of Unbinding: Dark Waters** by Robert S. Stone; **The Time Machine** by H.G. Wells (r); **Divine Intervention** by Ken Wharton; Jan '02: **The Book of Taliesin** by Steven Bishop (m, tp); **A History of Masters** by Craig Shaw Gardner (r); **Hawkwood's Voyage** by Paul Kearney (1st US); **Ombria in Shadow** by Patricia A. McKillip (hc); **Star Trek: Fools by the Fire** by David R. Russell; **Past Lives**, Present Tense ed. by Elizabeth Ann Scarborough & Martin H. Greenberg (r); **Echoes of Earth** by Sean Will & Shane Dan; Feb '02: **A Night in the Netherlands** by Craig Shaw Gardner (r); **The Black Chalice** by Marie Jakober (1st US, tp); **The Heretics** by Paul Kearney (1st US); **St. Patrick's Gargoyles** by Katherine Kurtz (r); **Local Custom** by Sharon Lee & Steve Miller (r); **Channeling Cleopatra** by Elizabeth Ann Scarborough (hc); **Chronospace** by Allen Steele (r); Mar '02: **Dragon Bones** by Patricia Briggs; **Stark's Crusade** by John G. Hemry; **Pack the Size of Dreaming** by Nina Kiriki Hoffman (r, tp); **Castaways of the Flying Dutchman** by Brian Jacques (r, ya); **The Iron Wars** by Paul Kearney (1st US); **The Second Empire** by Paul Kearney (1st US); **Picoversers** by Robert Metzger (hc); **Taylor's Ark** by Jody Lynn Nye (r); Apr '02: **Children of Hope** by David Feintuch (r); **Diopatra Lost** by Alan Dean Foster (r, x); **Living Dead** by David by Charline Harris (h); **Never After** by Rebecca Lukers; **Medicine Show** by Jody Lynn Nye (r); **Chasm City** by Alastair Reynolds (1st US, hc); **Jenna Starborn** by Sharon Shinn (tp); May '02: **Another Fine Myth/Myth Conceptions 24-in-1** by Robert Asprin (r, om); **The Lost Years of Merlin** by T.A. Barron (r, ya, tp); **Tales from Earthsea** by Ursula K. Le Guin (r, tp); **Scout's Progress** by Sharon Lee & Steve Miller (r); **Hannibal's Journey** by John Edgar Wideman; **Summers at Castle Auburn** by Sharon Shinn (r); Jun '02: **Myth Directions/Hit or Myth 2-in-1** by Robert Asprin (om); **The Seven Songs of Merlin** by T.A. Barron (r, ya, tp);

**The First Truth** by Dawn Cook; **The King** by David Feintuch (hc); **Deryni Anthology** ed. by Katherine Kurtz; **Gen13: 3** by Jeff Mariotte & Scott Ciencin (tp); **Winter Rose** by Patricia A. McKillip (r, tp); **Revelation Space** by Alastair Reynolds (r); Feb '02: **Between Two Worlds** by Philip Ellis Jackson (tp); **ANANIMUS PRESS** Aug '01: **Rats: A Science Fiction Poetry Anthology** ed. by Keith Allen Daniels (illustrated, p, tp); **ARCADÉ PUBLISHING** Mar '02: **Mimi's Ghost** by Tim Parks (r, h, tp); **ARKHAM HOUSE** Sep '01: **The Far Side of Nowhere** by Nelson Bond (h, hc); Nov '01: **The Cleansing** by John D. Harvey (h, hc); **BAEN** Aug '01: **Ranks of Bronze** by David Drake (r); **BAT & BAT'S VATS** by Eric Flint & Dave Freer (r); **Beyond This Horizon** by Robert A. Heinlein (r, hc); **Bolo Strike** by William H. Kryn, Jr. by Eric Flint & David Freer (r); **Callahan's Lady** by Spider Robinson (r); Oct '01: **Puppet Master** by John Dalmass; **Pyramid Scheme** by Dave Freer & Eric Flint (r); **The Legend that was Earth** by James P. Hogan (r); **Martian Knightlife** by James P. Hogan (hc); **A Myrm Hymn** Before Battle by John Ringo (r); Nov '01: **The Wis Blz It: Cursed & Consulted** by Rick Cook (om, hc); **Against the Odds** by Elizabeth Moon (r); **Agent of Vega** & **Other Stories** by James H. Schmitz (c); **Marching through Peachtree** by Harry Turtledove (hc); **Steep Peak** by Harry Turtledove (r); Dec '01: **Mies, Mystery & Mayhem** by Lois McMurdo Bujold (om, hc); **The Independent Command** by James Doohan & S.M. Stirling (r); **Orphans of the Sky** by Robert A. Heinlein (r); **Beyond World's End** by Mercedes Lackey & Rosemary Edgill (r); **Spirits White as Lightning** by Mercedes Lackey & Rosemary Edgill (hc); Jan '02: **The Paladin** by C.J. Cherryh (r); **Man-Kzin Wars IX** by Eric Flint & David Kruger (hc); **Retief** by Keith Laumer (c); **Spheres of Heaven** by Charles Sheffield (r); **The Excalibur Alternative** by David Weber (hc); Feb '02: **Pandora's Legions** by Christopher Anvil (r); **Time Traders I: The Defiant Agents/King Out of Time** by Andre Norton (r, om); **Warlock** by Andre Norton (om, hc); **The Shiva Option** by David Weber & Steve White (hc); **Change of Worlds** ed. by David Weber (r); Mar '02: **Forward the Mage** by Eric Flint & Richard Roach (hc); **The Philosophical Strangler** by Eric Flint (r); **Code of the Lifemaker** by James P. Hogan (r); **The Shadow of the Lion** by Mercedes Lackey (r); **Warlock** by Andre Norton (r); **Eric Flint & Dave Freer** (hc); **Odyssey** by Keith Laumer (r); Apr '02: **His Father's Son** by Nigel Bennett & N.J. Eberhart (r); **Midnight at the Well of Souls** by Jack L. Chalker (r); **The Re-**

**deemer** by Eric Flint & David Drake (hc); **Gust Front** by John Ringo (r); **When the Devil Dances** by J.R.R. Tolkien (hc); **BAKKA BOOKS** Oct '01: **West of January** by Dave Duncan (r, hc); **BALLANTINE** Sep '01: **The Wolf King** by Alice Borchardt (r, h); Oct '01: **Wild Horses** by Brian Hodge (a); **Lasher** by Anne Rice (r, hc); **Merrick** by Anne Rice (r, hc); **Servant of the Bones** by Anne Rice (r, hc); **Tallos** by Anne Rice (r, hc); **The Wishing Hour** by Anne Rice (r, h); **BALLANTINE DEL REY** Sep '01: **The Druid of Shannara** by Terry Brooks (r); **The Elf Queen of Shannara** by Terry Brooks (r); **The Scions of Shannara** by Terry Brooks (r); **The Tallmians of Shannara** by Terry Brooks (r); **The Voyage of the Jerle Shannara** by Terry Brooks (1st US, hc); **The Voyage of the Jerle Shannara: Ise Witch** by Terry Brooks (r); **Shadows over Innsmouth** ed. by Stephen Jones (h, tp); Oct '01: **Dragon Queen** by Alice Borchardt (r); **Shannara** by Terry Brooks & Teresa Paterson (r, hc); **Stars & Stripes** in Peril by Harry Harrison (r); **His Dark Materials 1: The Golden Compass** by Philip Pullman (r, ya); **His Dark Materials 2: The Subtle Knife** by Philip Pullman (r, ya); **His Dark Materials 3: The Amber Spyglass** by Philip Pullman (r, ya); **David Eddings & Leigh Eddings (r); Silver Moons, Black Steel** by Tara K. Harper; **The Fellowship of the Ring** by J.R.R. Tolkien (r); **The Return of the King** by J.R.R. Tolkien (r); **The Two Towers** by J.R.R. Tolkien (r); Dec '01: **The October Country** by Ray Bradbury (r, tp); **Babylon 5: The Passing of the Techno-Mages, Book III: Inventing Darkness** by Jeanne Cavolos (x); **Witch Gate** by James Clemens (hc); **The Complete Guide to Middle-Earth** by Robert Foster (r); Jan '02: **Manifold: Space** by Stephen Baxter (r); **Vitals** by Greg Bear (hc); **The Skies of Pern** by Anne McCaffrey (r); **Queen of the Moon** by Nancy McKenzia (tp); **Children of Chthulhu** ed. by John Peisan & Benjamin Adams (hc); **The Silarimall** by J.R.R. Tolkien (r); Feb '02: **Manifold: Origin** by Stephen Baxter (1st US, hc); **Demotech: Onslaught** by David Sherman; **Unfinished Tales** by J.R.R. Tolkien (r, c); **Counting Up**, **Counting Down** by Harry Turtledove (c, tp); Mar '02: **Spiderman** by Peter David (r); **Diuturnity's Dawn** by Alan Dean Foster (r); **Revelation** by Lynn Borens (r); **Demons** by John Shirley (h, hc); **Colonization: Aftermath** by Harry Turtledove (r); Apr '02: **Stormrider** by David Gemmell (hc); **Blade of Ythassa** by Matthew Sol-

ver (r); **The Tolkien Reader** by J.R.R. Tolkien (r, c); May '02: **Reunion** by Alan Dean Foster (r); **The Scar** by Chris Michéville (1st US, tp); **The Speed of Dark** by Elizabeth Moon (hc); **Ascendancy** by R.A. Salvatore (r); **Transcendence** by R.A. Salvatore (hc); **Starfall: Kingdom's Sword** by David Sherman & Dan Crago; Jun '02: **Dragonstar** by Barbara Hambly (hc); **Dante's Equation** by Jane Jensen (hc); **Hell on Earth** by Michael Reeves (r); **BALLANTINE DEL REY LUCAS BOOKS** Nov '01: **Star Wars: The New Jedi Order: Star by Star** by Troy Denning (x, hc); Dec '01: **Star Wars: Darth Maul: Shadow Hunter** by Michael Reaves (r, x); Feb '02: **Star Wars: The New Jedi Order: Deception** by Elaine Cunningham (tp); **Star Wars: The Approaching Storm** by Alan Dean Foster (x, hc); Apr '02: **Star Wars: The New Jedi Order: Enemy Lines I: Rebel Dreams** by Aaron Allston (tp); **Star Wars: Episode II: Attack of the Clones** by J.K. Rowling (x, hc); Jun '02: **Star Wars: The New Jedi Order: Enemy Lines II: Rebel Stand** by Aaron Allston (tp); **BALLANTINE/FANCETT** Sep '01: **Magic Theater: Seven Tales** by Peter Straub (r, c); **BANTAM** Nov '01: **Outer Perimeter** by Ken Goddard (r); Dec '01: **From the Corner of His Eye** by Dean Koontz (r, h); **One Door Away from Heaven** by Dean Koontz (1st US, h, hc); Mar '02: **The Years of Rice and Salt** by Kim Stanley Robinson (1st US, hc); Aug '01: **replica: Dreamcrusher** by Marilyn Kaye (ya, tp); Oct '01: **replica: Like Father, Like Son** by Marilyn Kaye (ya, tp); Nov '01: **replica: Virtual Amy** by Marilyn Kaye (ya, tp); **BANTAM SPECTRA** Sep '01: **Dune: House Harkonnen** by Brian Herbert & Kevin J. Anderson (r); **The Trinquity Wars** by Gentry Lee (r); **The Way of the Rose** by Valery Leith (tp); Dec '01: **The Last Run, Book Three: The Dark Remains** by Lynn Flewelling (1st US); **Dune: House Corrino** by Brian Herbert & Kevin J. Anderson (1st US, hc); Nov '01: **The Grand Illipse** by Paula Volsky (r); Dec '01: **Ship of Destiny** by Robin Hood (r); **The Sprints of the Sword** by John Marsch (r); **Fortress Draconia** by Michael A. Stackpole (tp); Jan '02: **Fool's Errand** by Robin Hood (1st US, hc); **Passage** by Connie Willis (r); Feb '02: **Hopscotch** by Kevin J. Anderson (hc); **Maximum Ice** by Kay Kenyon; Mar '02: **Summerblood** by Tom Deltz (r); **The Last Harbor** by George Ford (r); Apr '02: **The Last Run, Book Four: Blood of Mystery** by Mark Anthony (1st US, tp); **Empire of Bones** by Liz Williams; Jun '02: **A Clash of Kings** by George R.R. Martin (r, tp); **A Game of Thrones** by

George R.R. Martin (r, hc, tp); *A Storm of Swords* by George R.R. Martin (r, tp).

**BANTAM BOOKS**  
Oct '01: *The Blair Witch Files: The Obsession* by Cade Merrill (ya, x).

**BERKLEY**  
Aug '01: *Ghostlight* by Scott Chandler (h, hc).  
Sep '01: *Stephen King's Danse Macabre* by Stephen King (r, nt, tp); *Seduction in Death* by J.D. Robb.  
Feb '02: *Alternate* by Jeffery Deaver, by Martin H. Greenberg; *Phantoms* by Dean Koontz (r, c, h).  
Mar '02: *Casual Rex* by Eric Garcia (r, tp); *Reunion in Death* by J.D. Robb.  
Jun '02: *Unidentified* by Matthew Costello (h).

**BERKLEY BOULEVARD**  
Oct '02: *Spider-Man: Wanted Dead or Alive* by Craig Shaw Gardner (r, hc).  
**BERKLEY PRIME CRIME**  
Oct '01: *An Angel to Die For* by Mignon F. Ballard (r).

Nov '01: *A Century of Great Suspense Stories* ed. by Jeffery Deaver (a, h, hc).

**BRIDGE**  
Jul '01: *Ad: Pictorial When Intelligence Goes Wrong* by Kevin J. Anderson (r, a, x).

**BROADWAY BOOKS**  
Oct '01: *The Sorcerer's Companion: A Guide to the Magical World of Harry Potter* by Allan Zola Kronzek & Elizabeth Kronzek (nf, tp).

**CANONGATE**  
Sep '01: *Burnt Diaries* by Emma Tennant (1st US, nt, hc).  
Oct '01: *The Sea Road* by Margaret Elphinstone (r, tp).

**CARROLL & GRAF**  
Jul '01: *The Mammoth Encyclopedia of Science Fiction* by George Mann (1st US, nt, hc).  
Aug '01: *Kids' Letters to Harry Potter* ed. by Bill Adler (nf, illustrated, hc).  
Nov '01: *The Mammoth Book of Fantasy* ed. by Mike Ashley (1st US, tp); *The Mammoth Book of Vampire Stories* written by women ed. by Stephen Jones (1st US, h, tp).

Jul '01: *The Mammoth Book of Best Horror: Volume Twelve* ed. by Stephen Jones (1st US, h, tp).  
Jan '02: *Algermon Blackwood: An Extraordinary Life* by Mike Ashley (1st US, nt, tp); *Beasts* by Joyce Carol Oates (a, h, hc).

**CATBIRD PRESS**  
Jul '01: *Cross Roads* by Karel Capek (c, hc).

**CD PUBLICATIONS**  
Jul '01: *Sims, Book Two: The Portero Method* by F. Paul Wilson (h, hc).  
Sep '01: *Blood Cry* by Simon Clark (r, h, hc); *King Blood* by Simon Clark (1st US, h, hc); *The Horror Hall of Fame: The Stoker Winners* ed. by Joe R. Lansdale (hc); *Clive Barker: The Dark Fantastic* by Thomas E. Wright (h, hc).  
Oct '02: *Filching With Death* by Edward Bryant (c, hc).

**CHRONICLE BOOKS**  
Sep '01: *The Gryphon* by Nick Bantock (art, hc).

**CIRCLET PRESS**  
Jul '01: *Mind & Body* ed. by Cecilia Tan (tp); *Wired Hard* 3 ed. by Cecilia Tan (tp).  
Nov '01: *The Darker Passions: Dracula* by Amarantha Knight (r, tp).

**COLLECTORS PRESS**  
Jul '01: *The Great American Paperback* by Richard A. Lupoff (nf, illustrated, hc).  
Oct '01: *Fantasy of the 20th Century: An Illustrated History* by Randy Broecker (nf, illustrated, hc).

**CONTEXT BOOKS**  
Aug '01: *The Man Who Grew Young* by Daniel Quinn & Tim Eldred (gn, illustrated, hc, tp).

**CONTINUUM**  
Aug '01: *Alternative Worlds in Fantasy Fiction* by Peter Hunt & Millicent Lent (nf, hc, tp).

Sep '01: *J.K. Rowling's Harry Potter Novels* by Philip Nel (nf, tp).

**CREATION BOOKS**  
Oct '01: *Flowers from Hell: A Satanic Reader* ed. by Nikolas Schreck (tp).

**CREATIVE ARTS BOOK COMPANY**  
Aug '01: *Zurula Dreaming* by Alfred Tella (tp).

**CROWN/HARMONY**  
Jul '01: *The Empress's New Lingerie: And Other Erotic Fairy Tales* by Hillary Rollins (c, hc).

**DAW**  
Jul '01: *Gene Roddenberry's Xander in the Lost Universe* by John West.  
Aug '01: *The Mutant Files* ed. by Martin H. Greenberg & John Helfers; *The Golden Sword* by Fiona Patton; *The Beasts of the Crown* by Michael Zuckerman; *Children of the Lion* by Jennifer Roberson (om).

Sep '01: *The Prince of Shadow* by Curt F. Klein (h, hc); *The Complete Iwby* by Doris Egan (om); *Creature Fantastic* ed. by Denise Little & Martin H. Greenberg; *The Plutonium Blonde* by John Zakour (h, hc); *Past Imperfect* ed. by Martin H. Greenberg & Larry Segriff; *Take a Thief* by Mercedes Lackey (hc); *The Lion Throne* by Jennifer Roberson (om); *The Dragons of the Cuyahoga* by S. Andrew Swann.

Nov '01: *Defender* by C.J. Cherryh (hc); *Child of Flame* by Kate Elliott (r); *In Conquest Born* by C.S. Friedman; *A Constellation of Cats* ed. by Denise Little & Martin H. Greenberg.

Dec '01: *Downbelow Station* by C.J. Cherryh (h, hc); *Silicon Dreams* ed. by Martin H. Greenberg & Larry Segriff; *The Valdemar Companion* ed. by John Helfers & Denise Little (nf, hc); *Of Darkness, Light, and Fire* by Tanya Huff (om); *Jan '02: Sword and Sorceress XXIX* ed. by Marion Zimmer Bradley; *Patterns of Chaos* by Charles Ingold (om); *The Eyes* ed. by John Marco (hc); *Malachi's Moon* by Billie Sue Mosiman (h); *Feb '02: Rituals* by Ed Gorman (h); *Patterns of Chaos #2* by Charles Ingold (om); *March '02: The Better Part of Valor* by Tanya Huff; *The Gates of Sleep* by Mercedes Lackey; *April '02: The Shadow* by Mercedes Lackey (r); *Oceans of Space* ed. by Brian M. Thomson & Martin H. Greenberg.

May '02: *Darkover Omnibus #1* by Marion Zimmer Bradley (om); *Otherland: Sea of Silver Light* by Tad Williams (r); *30th Anniversary Science Fiction Anthology* ed. by Betsy Wolheim (h); *Shells* by Charles Ingold (h); *May '02: Darkover Omnibus #2* by Marion Zimmer Bradley (om); *The Family Book* 2: *Into the Darkness* by Kevin McCarthy; *David Silva* (h, hc); *Otherland: Sea of Silver Light* by Tad Williams (r); *30th Anniversary Fantasy Anthology* ed. by Betsy Wolheim & Sheila Gilbert (hc).  
Jun '02: *To Trade the Stars* by Julie E. Czerneda; *The Curse of Arkady* by Emily Drake (hc); *The Magickers* by Emily Drake (r); *Knight Fantastic* ed. by Martin H. Greenberg & John Helfers.

Nov '01: *The Fiery Cross* by Diana Galabon (hc).

**DELIRIUM BOOKS**  
Aug '01: *Harems* by Greg F. Giffone (tp).  
**DELINGER'S PUBLISHERS**  
Oct '01: *Dead Man's Plan* by Lee Eide (tp).  
Nov '01: *On the Head of a Pin* by Michael John Howard (r, tp).

**DIAL PRESS**  
Sep '01: *Still She Haunts Me* by Katie Roiphe (a, hc).

**DOVER DAY/ANCHOR BOOKS**  
Sep '01: *The Blind Assassin* by Margaret Atwood (r, a, hc).

**DOVER**  
Jul '01: *At the Edge of the Edge* by Edgar Rice Burroughs (r, tp); *The Royal Book of Oz* by Ruth Plumly Thompson (r, ya, tp); *A Connecticut Yankee in King Arthur's Court* by Mark Twain (tp).

Aug '01: *Allice in Wonderland* by Lewis Carroll (r, ya, tp).

**ECW PRESS**  
Nov '01: *Chaos, Farris and the Labyrinth of Doom* by Lois Grege (ya, tp).  
**EDGE SCIENCE FICTION & FANTASY PUBLISHING**  
Nov '01: *Lysakeron: The Song of the Wind* by J.A. Culium (tp).

**FARRAR STRAUS GROSS**  
Jul '01: *The Ghost and Mrs. Hobbs* by Cynthia DeFelice (h, ya, hc).

Sep '01: *Beantnik Rutabaga from Beyond the Stars* by Quentin Dodd (ya, hc); *Molly and the Magic Wabagon* by Barbara McClintock (art, ya, hc).  
Oct '01: *Nine Magic Wishes* by Shirley Jackson & Miles Hyman (ya, hc).

**FARRAR STRAUS GROSS/STARBUST**  
Oct '01: *Caesar's Antlers* by Brooks Hansen (r, ya, tp).

**FITZPATRICK PUBLISHING**  
Oct '01: *The Gentleman from Angell Street: Memories of I.M. Lovecraft* by Murriel E. Eddy & C.M. Eddy, Jr. (nt, hc).

**FOUR WALLS EIGHT WINDOWS**  
Oct '01: *The Crime Studio* by Steve Aylett (1st US, c, tp); *Synners* by Pat Cadigan (r, tp); *The Machine* in *David Eleven* by Charles Wileford (r, c, tp).

Sep '01: *Angry Young Spaceman* by Jim Munroe (1st US, tp); *Brown Harvest* by Jay S. Russell (a, hc).  
Dec '01: *Frenzetta* by Richard Calder (1st US, hc).

**FRONT STREET/CRICKET BOOKS**  
Sep '01: *Time Out* by David Hill (ya, hc).

**GAMES WORKSHOP/LACK LIBRARY**  
Aug '01: *Warhammer: Honour Guard* by Dan Abnett (c, tp).

Sep '01: *Warhammer: Vampire Slayer* by William King (c, tp).  
Oct '01: *Warhammer 40,000: Kill Team* by Gav Thorpe (c, tp); *Warhammer: Drachenfels* by Jack Yeovil (1st US, x, tp).  
Nov '01: *Warhammer 40,000: Deathwing* by David Pridle & Neil Jones (1st US, tp); *Warhammer: Zavant* by Gordon Rennie (c, tp).

Dec '01: *Warhammer 40,000: Maelius* by David Pridle & Neil Jones (1st US, tp); *Warhammer: Konrad* by David Ferring (1st US, x, tp).  
Jan '02: *Warhammer: Genevieve Undead* by Jack Yeovil (1st US, x, tp).  
Feb '02: *Warhammer: Nightbringer* by Graham McNeill (c, tp).  
Mar '02: *Warhammer: Shadowbreed* by David Ferring (1st US, x, tp); *Warhammer 40,000: The Wolf King* (h, hc).  
May '02: *Warhammer: Warblade* by David Ferring (1st US, x, tp); *Warhammer: Beasts in Vault* by Jack Yeovil (1st US, x, tp).

**GAUNTLET PRESS**  
Oct '01: *Dark Carnival* by Ray Bradbury (r, c, hc).

Nov '01: *Abu and the Seven Marvels* by Richard Matheson (ya, hc).

**DAVID R. GODINE**  
Oct '01: *Night Shadows: Twentieth Century Stories of the Uncanny* ed. by Joan Kessler (hc).

**GOLDEN GRYPHON PRESS**  
Oct '01: *The Wild Boy* by Warren Rochelle (hc).

Nov '01: *Strange Trades* by Paul Di Filippo (c, hc).

Nov '01: *Impact Parameter* and *Other Quantum Realities* by Geoffrey A. Lands (c, hc).

Feb '02: *Claremont Tales II* by Richard A. Lupoff (c, hc).

May '02: *Swift Thoughts* by George Zerkow (hc).

Apr '02: *The Great Escape* by Ian Watson (c, hc).

Jun '02: *The Fantasy Writer's Assistant and Other Stories* by Jeffrey Ford (c, hc).

**GREEN KNIGHT PUBLISHING**  
Aug '01: *Legends of the Pendragon* ed. by James Lowder (tp).

Nov '01: *The Fables of Sir Harold* by Phyllis Ann Karr (tp).

**GREENHAVEN PRESS**  
Sep '01: *Horror* ed. by Michael Stuprich (nf, hc).

**GREENWICH WORKSHOP PRESS**  
Sep '01: *James Christensen: Foremost Fantasy Artist* by James Christensen (art, tp).

**GREENWOOD PRESS**  
Aug '01: *The Supernatural in Short Fiction of the Americas: The Other World in the New World* by Dana Del George (nf, hc).

Nov '01: *Gothic Writers: A Critical and Bibliographical Guide* ed. by Douglas H. Thomson, Jack G. Voller & Frederick S.

Frank (nf, hc).  
**GROUNDWOOD BOOKS**  
Oct '01: *Vlad the Undead* by Hanna Lutzen (r, ya, tp).

**GROVE**  
Sep '01: *How the Dead Live* by Will Self (tp); *Mary Shelley* by Miranda Seymour (1st US, nt, hc).

Oct '01: *The Wig My Father Wore* by Anne Enright (1st US, tp).

**GROUNDWATER MONTHLY**  
Oct '01: *Living with Saints* by Mary O'Connell (c, hc).

**HAMPTON BOOKS**  
Sep '01: *The World, Volume 2: The Delta* by Colin Wilson (r, hc).

**HARCOURT**  
Sep '01: *The Monsters of Morley Manor* by Bruce Coville (h, hc); *The Other Wind* by Ursula K. Le Guin (hc); *Being Dead* by Vivian VanDale (c, ya, hc).  
Oct '01: *Miracle on 34th Street* by Valentine Davies (r, hc); *Ascending Peculiarly: Edward Gorey on Edward Gorey* by Karen Wilkin (nf, hc).

**HARCOURT/HARVEST**  
Oct '01: *All the Names* by Jose Saramago (r, a, tp).

**HARCOURT/MAGIC CARPET**  
Sep '01: *User Unfriendly* by Vivian VanDale (r, ya).

**HARPERCOLLINS**  
Oct '01: *The Mysterious Matter of I.M. Fine* by Diane Stanley (h, ya, hc).

Sep '01: *Skeleton Man* by Joseph Bruchac (h, hc); *The Haunting Hour* by L.L. Stine (c, hc).

Oct '01: *Coldheart Canyon* by Clyde Barker (1st US, hc); *Allice's Adventures in Wonderland* by Lewis Carroll (art, hc); *A Christmas Carol* by Charles Dickens, Stephen Krensky & Dean Morrissey (art, hc); *The Paper Doorway* by Dean Koontz (illustrated, hc); *The Wisdom of Narnia* by C.S. Lewis (nf, ya, hc); *The Last Hero* by Terry Pratchett (hc); *Flaming the Raven* by Stephanie S. Tolan (ya, hc).

Mar '02: *The Birthday of the World and Other Stories* by Ursula K. Le Guin (c, hc).

**HARPERCOLLINS CHILDREN'S BOOKS**  
Nov '01: *The Amazing Maurice and His Educated Rodents* by Terry Pratchett (hc).

**HARPERCOLLINS/AVON**  
Jul '01: *Circle of Three 2: Blue Moon* by Isabel Bird (h, ya).

Aug '01: *Circle of Three 3: The Five Paths* by Isabel Bird (h, ya); *Fingerprints 4: Secrets* by Melinda Metz (ya).

Sep '01: *Circle of Three 3: Through the Vell* by Isabel Bird (h, ya).

Oct '01: *Circle of Three 3: Making the Saint* by Isabel Bird (h, ya); *The King's Daggers, Book Three: Silvercloak* by Dave Duncan; *Fingerprints 5: Betrayed* by Melinda Metz (ya).

Nov '01: *Circle of Three 11: The House of Winter* by Isabel Bird (h, ya).

Apr '02: *Ascension* by Kara Dalkey (ya, hc).

**HARPERCOLLINS/BOOKS OF WONDER**  
Oct '01: *The War of the Worlds* by H.G. Wells (r, hc).

**HARPERCOLLINS/COTLER**  
Aug '01: *Echo* by Francesca Lia Block (ya, hc); *The Rose and the Beast: Fairy Tales Retold* by Francesca Lia Block (r, ya, tp).

Sep '01: *The Witches and Wizards of Oberon* by Suzie Scallors (art, hc).  
Oct '01: *The Little Sister Stories for Strange Kids* ed. by Art Spiegelman & Françoise Mouly (art, hc).

**HARPERCOLLINS/EOB**  
Sep '01: *The Fourth World* by Dennis Danner (r); *Sky of Swords* by Dave Duncan (r); *Neikropolis* by Maureen F. McHugh (hc).

Oct '01: *The Mystic Rose* by Stephen R. Lawhead (1st US, hc); *Shrine of Stars* by Paul J. McAuley (r); *Law of Survival* by Kristine Smith.

Nov '01: *Ascending* by James Alan Gardner; *The World Tree* by Sarah Isidore; *Guardians of the Lost* by Margaret Weis & Tracy Hickman (1st US, hc).

Dec '01: *Acorn's Search* by Anne Mc-

## Forthcoming Books

Caffrey & Elizabeth Ann Scarborough (hc); **The Annunciate** by Severna Park (r); **Wheel of the Infinite** by Martha Wells (r); **My Secret Magic Time** by Marc Zircor & Barbara Hamby (hc).

Jan '02: **The Watch** by Dennis Darrers (hc); **The Beyond** by Jeffrey Ford (r); **Frontier** by Jack McDevitt (r); **Feb '02: Destiny** by Sharon Green; **The One Kingdom** by Sean Russell (r); **The Fresco** by Sheri S. Tepper (r); **Petrl's** by Jani Wynne Jones (r); **Mar '02: The Queen's Necklace** by Teresa Edgerton (r); **The Mask and the Sorcerer** by Dennis Jones (r); **Bones of the Earth** by Michael Swannick (hc).

Apr '02: **Longtongue** by Stephen Baxter (r); **Solitaire** by Kelly Eskridge (hc); **The Visitor** by Sheri S. Tepper (hc).

May '02: **Schild's Ladder** by Greg Egan (1st US, hc); **The King of Dreams** by Richard Silverberg (r); **Jun '02: Icebones** by Stephen Baxter (1st US, hc); **Metaplanetary** by Tony Daniel (r); **Kronzbor: Tear of the Gods** by Raymond E. Feist (r); **Light Music** by Kathleen Ann Gorman (hc); **Year's Best SF 7** ed. by David G. Hartwell.

**HARPERCOLLINS/GERINGER**  
Apr '02: **The Book of Alfar** by Peter Hassinger (ya, hc).

**HARPERCOLLINS/GREENWILLOW**  
Aug '01: **Castle in the Air** by Diana Wynne Jones (r, hc, ya, tp); **Oct '01: Rowan and the Travelers** by Emily Roddan (1st US, ya, hc); **Nov '01: Rowan and the Keeper of the Crystal** by Emily Roddan (1st US, ya, hc).

**HARPERCOLLINS/MORROW**  
Apr '02: **From the Dust Returned** by Ray Bradbury (h, hc).

May '02: **A Winter Haunting** by Dan Simmons (hc).

Apr '02: **One More for the Road** by Ray Bradbury (h, hc).

**HARPERCOLLINS/REGAN BOOKS**  
Oct '01: **Lost** by Gregory Maguire (r, hc).

**HARPERCOLLINS/ZONDERVAN**  
Jul '01: **Fire of Heaven Trilogy** by Bill Myers (om, hc).

**HARPERENTERTAINMENT**  
Sep '01: **Might and Magic: The Sea of Mist** by Mat Odum (x).

Apr '02: **Infiltrator** by S.M. Stirling (r, x).

**HARPERPERENNIAL**  
Aug '01: **Ben, In the World** by Doris Lessing (r, tp).

May '02: **Imajica** by Clive Barker (r, h, tp).

**HARTPOTRUCH**  
Sep '01: **The Truth** by Terry Pratchett (r); **Well of Darkness** by Margaret Weis & Tracy Hickman (r).

Oct '01: **Acorn's War** by Anne McCaffrey & Elizabeth Ann Scarborough (r).

Nov '01: **The Sands of Time** by Edward E. Kramer (r, x).

Feb '02: **Eric** by Terry Pratchett (r); **Moveland** by Terry Pratchett (r).

May '02: **Thief of Time** by Terry Pratchett (r).

**HARPERTROPHY**  
Jul '01: **Cougar** by Helen V. Griffith (r, h, ya, tp).

Oct '01: **The Wish** by Gail Carson Levine (r, hc, ya, tp).

Nov '01: **The Chronicles of Narnia** by C.S. Lewis (r, om, ya, tp); **The Tar Pit** by Teri Seidler (r, ya, tp).

Nov '01: **Shiva's Fire** by Suzanne Fisher Staples (r, ya, tp).

**WONDER**  
Oct '01: **The Marvelous Land of Oz** by L. Frank Baum (r, hc, ya, tp); **Oct '01: The Wizard of Oz** by L. Frank Baum (r, hc, ya, tp); **The Wonderful Wizard of Oz: 100th Anniversary Edition** by L. Frank Baum (r, ya, tp).

**HARPERCOLLINS/GREENWILLOW**  
Aug '01: **Dogsbody** by Diana Wynne Jones (r, hc, ya, tp); **Howl's Moving Castle** by Diana Wynne Jones (r, hc, ya, tp); **Year of the Griffin** by Diana Wynne Jones (r, ya, tp).

Oct '01: **The Queen of Attolia** by Megan Whalen Turner (r, ya, tp).

**HIPPOCAMPUS PRESS**  
Aug '01: **The Shadow Out of Time** by H.P.

Lovecraft (r, h, tp); **HENRY HOLT**  
Sep '01: **Ghost Soldier** by Elaine Marie Alphon (h, ya, hc).

**HOUGHTON MIFFLIN**  
Aug '01: **Knockout: A Famine Tale** by Mary Lyons (ya, hc); **The Night** is for Hunting by John Marsden (1st US, ya, hc).

Sep '01: **The Fellowship of the Ring** by J.R.R. Tolkien (r, hc, ya, tp); **And Back Again** by J.R.R. Tolkien (r, hc, ya, tp); **The Return of the King** by J.R.R. Tolkien (r, hc, ya, tp); **The Two Towers** by J.R.R. Tolkien (r, hc, ya, tp); **Unfinished Tales** by J.R.R. Tolkien (r, hc, ya, tp).

Oct '01: **The Perilous Gard** by Elizabeth Marie Pope (r, hc, ya, tp); **The Sherwood** by Elizabeth Marie Pope (r, hc, ya, tp).

Nov '01: **The Fellowship of the Ring** by J.R.R. Tolkien (r, hc, ya, tp); **The Two Towers** by J.R.R. Tolkien (r, hc, ya, tp); **The Return of the King** by J.R.R. Tolkien (r, hc, ya, tp); **The Lord of the Rings Official Movie Guide** by Brian Sibley (nt, tp).

**HYPERION**  
Aug '01: **Night of the Bat** by Paul Zindel (h, ya, hc).

Sep '01: **A Matter of Profit** by Hilari Bell (1st US, hc); **The Sacrifice** by Lynne Ewing (ya, hc).

**HYPERION/VOLO**  
Sep '01: **The Last One** by Lynne Ewing (ya, hc); **The Sacrifice** by Lynne Ewing (ya, hc).

**IMAGINARY WORLDS PRESS**  
Sep '01: **Unnatural Selection: A Collection of Darwinian Nightmares** ed. by Gord Rollo (hc, tp).

Sep '01: **I Know I Know** by Brian A. Hopkins (c, hc).

**JOVE**  
Aug '01: **My First This World** ed. by Anonymous (1st US, hc); **The Descent** by Jeff Long (r, hc).

Nov '01: **Barry Sadler's Casca: The Defiance** by Paul Dergele (r, hc); **The Descent** by Jeff Long (r, hc).

**KENSINGTON/PINNACLE**  
Sep '01: **Vampire Legacy** #5: **The Vampire** by Karen Taylor (r, hc).

Nov '01: **Crimson Kiss** by Tishie Baker (h).

Dec '01: **Dark Masques** ed. by J.N. Williamson (r).

**KIDS CAN PRESS**  
Sep '01: **Angels Turn Their Backs** by Margaret Buffie (r, h, ya, tp); **The Dark Garden** by Margaret Buffie (r, h, ya, tp).

Aug '01: **House of Pain** by Sephera Giron (h); **Ambrosial Flesh** by Mary Ann Mitchell (h).

Sep '01: **The Infinite** by Douglas Clegg (h, hc); **In the Dark** by Richard Laymon (1st US, hc); **Affinity** by J.N. Williamson (h).

Oct '01: **The Museums of Horrors** ed. by Dennis Etchison (hc); **The Nature of Balance** by Tim Lebbon (h); **A Lower Deep** by Tom Piciorini (h).

Nov '01: **Spirit** by Graham Masterton (1st US, hc); **The Last Vampire** by T.M. Wright (1st US, hc).

Dec '01: **Dead Love** by Donald K. Berman (h); **Blood on the Ark** by Robert J. Conroy (h).

Jan '02: **Darker** by Simon Clark (r, h, hc); **Judas Eyes** by Barry Hoffman (r, h); **The Death Artist** by Dennis Etchison (r, c); **This Symbolic Fascination** by Chase Jacob (r, h).

Feb '02: **Calliban** by Robert Devereaux (h); **Island** by Richard Laymon (1st US, a).

Apr '02: **City Infiltrator** by Edward Lee (1st US, hc); **The Spirit** by Melanie Tem (h).

May '02: **Wounds** by Jeremiah Jefferson (h); **Shadow Dreams** by Elizabeth Massie (r, c).

Jun '02: **The Holy Fire** A. Jacobs (h); **Justice** by Mary Ann Mitchell (h).

**LITTLE BROWN**  
Sep '01: **Operating Codes** by Nick Manns (h, ya, hc); **Cirque Du Freak: The Vampire's Assistant** by Darren Shan (1st US, h, ya, hc).

Apr '02: **Cinderella** by Ruth Sanderson (art, hc, tp).

**MCFARLAND**  
Jul '01: **The Annotated H.G. Wells: The War of the Worlds: A Critical Text of the 1898 London Edition** by H.G. Wells & Leon Stott (r, nt, hc).

**MCGILL-OWENS UNIVERSITY PRESS**  
Aug '01: **Dystopian Fiction** East and West: **University of Terror** and Trial by

Erica Gottlieb (nt, tp); **MESHA MERLIN**  
Aug '01: **Collection** by Storm Constantine (c, tp); **Cats in Cyberspace** by Beth Hildner (tp); **Advanced Mythology** by Judy Lynn New (r, hc); **The Blood** by Freda Warrington (1st US, h, tp).

Sep '01: **Myth-Inn** by Robert Asprin (hc, tp); **The Gumshee Gorilla** by Keith Laumer (r, hc, ya, tp); **The Tale of the Five: The Sword and the Dragon** by Diane Duane (om, tp); **Mark of the Cat** by Robert Asprin (r, hc).

**MORPHEUS INTERNATIONAL**  
Aug '01: **Brushfire: Illuminations from the Inferno** by Wayne Barlowe (art, tp).

Oct '01: **SECRET PUBLICATIONS**  
Oct '01: **Secrets & Power** Tools by Edward Lee (c, hc, tp); **Dec '01: Incubi** by Edward Lee (r, h, hc).

**NECRO PUBLICATIONS/DEBAM PRESS**  
Jul '01: **Tangy Bonanza** by Doc Solomon (c, hc, tp).

**NESFA PRESS**  
Sep '01: **Strife Days: Fabulous Journeys with Gardner Dozois** by Gardner Dozois (c, hc); **Entitled: The Selected Novels of Eric Frank Russell** by Eric Frank Russell (r, hc); **The Complete Fiction of William Tenn** Volume 2 by William Tenn (c, hc).

Oct '01: **The Warrior's Apprentice** by Lois McMaster Bujold (r, hc).

Dec '01: **The Great Science Fiction: 1954** ed. by Robert Silverberg & Martin H. Greenberg (h, hc).

Feb '02: **Dimensions of Shockley** by Robert Shockley (om, hc); **The Essential A.E. van Vogt** by A.E. van Vogt (r, hc).

Oct '01: **All Our Yesterdays** by Harry Warner, Jr. (r, nt, tp).

**NEW DIRECTIONS**  
Sep '01: **A by Plevin** by Victor Plevin (c, tp).

**NIGHT SHADE BOOKS**  
Jul '01: **The Ancient Track: The Complete Poetical Works of H.P. Lovecraft** by H.P. Lovecraft (hc, tp).

Sep '01: **Face** by Tim Lebbon (h, hc).

Oct '01: **Lies and Ungliness** by Brian Hodge (c, hc).

Dec '01: **The Selected Stories of Manly Wade Selman** Vol. 1: **A Wonderful Rock and Other Precarious Locales** by Manly Wade Selman (c, hc).

**NIGHT SHADE PRESS**  
Sep '01: **And the Angel with the Television Eyes** by John Shirley (hc).

**NORTH ATLANTIC**  
Mar '02: **Bright Segment: The Complete Short Stories of Theodore Sturgeon** Volume VIII by Theodore Sturgeon (c, hc).

**NORTH ATLANTIC/FROG/TACHYON PUBLICATIONS**  
Aug '01: **Tales of Old Earth** by Michael Swanwick (r, c, tp).

Mar '03: **The Shadow Hunter** by Pat Murphy (r, hc).

**NORTH-SOUTH/SEASTAR**  
Sep '01: **Kate Calhoun: A Ghost Story** by Michael Hague (art, ya, hc); **The Crystal Prison** by Robin Jarvis (1st US, hc, ya, tp); **The Book of Dragons** by E. Nesbit (r, c, ya, tp).

**PARKSTONE PRESS**  
Oct '01: **Dracula** by Elizabeth Miller (nt, hc).

Jul '01: **Guiliver's Travels** by Jonathan Swift (r, tp).

**PENGUIN/DIAL**  
Sep '01: **The Tower at the End of the World** by Brad Strickland (ya, hc).

**PENGUIN/DUTTON**  
Jul '01: **An Eva Ibottson Collection: The Secret of Platform 13, Which Witch?** by Eva Ibottson (om, hc, ya, hc).

Aug '01: **Dial-a-Ghost** by Eva Ibottson (1st US, hc, ya, tp).

Sep '01: **The Magic Circle** by Donna Jo Napoli (r, ya, hc).

Oct '01: **The Beguilers** by Kate Thompson (1st US, hc, ya, tp).

Jan '02: **Tru** by David Clement-Davies (1st US, hc); **Picture Maker** by Penina Ken Spinka (hc).

Feb '02: **The Invisible Enemy** by Marthe Jocelyn (hc).

Jun '02: **Wolf Queen** by Tanith Lee (1st US, hc, ya, tp).

**PENGUIN/FREID**  
Jan '02: **Westmark** by Lloyd Alexander (r, ya); **Fire Bringer** by David Clement-Davies (r, ya); **The Wolf Queen** by Tanith Lee (1st US, hc, ya, tp); **I am Mordred** by Nancy Springer (r, ya).

May '02: **Crown Duel** by Sherwood Smith (r, ya, tp).

Jun '02: **The Beggar Queen** by Lloyd Alexander (r, ya); **The Kestrel** by Lloyd Alexander (r, ya, tp).

**PENGUIN/WNAL**  
Nov '01: **Stella in Heaven** by Art Buchwald (r, tp).

**PENGUIN/ONYX**  
Sep '01: **Padora's Curse** by Jack Du Brul.

**PENGUIN/PYR**  
Sep '01: **Taggering** by Brian Jacques (1st US, hc, ya, tp); **Things Not Seen** by Anthony Horowitz (r, ya, tp).

Oct '01: **Point Blank** by Anthony Horowitz (ya, hc).

**PENGUIN/PUFFIN**  
Jul '01: **The Other One** by Jean Thesman (r, ya, tp); **Sweep #5: Awakening** by Kate Tiernan (ya, tp).

Aug '01: **The Spellbound** by Kate Tiernan (ya, tp); **There's a Dead Person Following My Sister** Around by Vivian Vande Velde (r, hc, ya, tp).

Oct '01: **The Devil and His Boy** by Anthony Horowitz (r, ya, tp).

Oct '01: **Island of the Secrets** by Eva Ibottson (r, ya, tp); **The Aunt of Platform 13** by Eva Ibottson (r, ya, tp); **Which Witch?** by Eva Ibottson (r, ya, tp); **Wolf Tower** by Tanith Lee (r, ya, tp).

Dec '01: **Linnet and Valerians** by Elizabeth Hodge (r, ya, tp); **The Little White Horse** by Elizabeth Hodge (r, ya, tp).

Jan '02: **Kind and Other Stories** by Roald Dahl (r, c, ya, tp).

Mar '02: **The Ordinary Princess** by M.M. Kaye (r, ya, tp); **The Beast Under the Wizard's Bridge** by Brad Strickland (r, ya, tp).

May '02: **Sherwood** ed. by Jane Yolen (r, hc).

**PENGUIN/ROC**  
Aug '01: **Revelation** by Carol Berg; **Homefall** by Chris Bunch; **Shadowrun: The Burning World** by Mike Jones; **Grave Pull** by Jim Butcher; **BattleTech: Patriots and Tyrants** by Loren L. Coleman (x); **Dreamer** by Steven Harper; **Prayers of Kings** by Judith Tarr (tp).

Oct '01: **The Pillars of the World** by Anne Bishop; **Angel of Destruction** by Susan R. Matthews; **BattleTech #53: Call of Duty** by Elaine Lee Pardo (x).

Nov '01: **Gate of Ivory**, **Gate of Horn** by Robert Holdstock (r); **Threshold** by Caitlin R. Kiernan (h, r); **Shockball** by S.L. Viehl; **Dec '01: MechWarrior: Initiation** by Robert N. Charrette (x); **Bikini Planet** by David Gamm (1st US); **Bored of the Rings** by the Harvard Lampoon (r, tp); **The Silver Shroud** by Michael Chabon (r, tp); **Redshift: Extreme Visions of Speculative Fiction** ed. by Al Sarrantonio (hc).

Jan '02: **MechWarrior: The Dying Time** by Thomas S. Gressman (x); **Season of Sacrifice** by William L. Klay; **Technogenesis** by Synne Mitchell; **The Peshawar Lancery** by S.M. Stirling (hc).

Apr '02: **MechWarrior: The Dying Time** by Thomas S. Gressman (x); **Season of Sacrifice** by William L. Klay; **Technogenesis** by Synne Mitchell; **The Peshawar Lancery** by S.M. Stirling (hc).

May '02: **Dragonbound** by Dennis L. McKiernan (r); **Fallen Host** by Lydia Moreshead; **The Darker Side** by Alan F. Troop.

Apr '02: **BattleTech #54: Storms of Fate** by Loren L. Coleman (x); **Angels' Lead** by Glen Cook; **Orbs** by Scott Mackay; **Nebula Awards Showcase** ed. by John Kessel (r, hc, ya, tp).

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Sep '01: **The Association** by Bentley Little (r, h); **Dominion** by Bentley Little (r, h); **The Malign** by Bentley Little (r, h); **University** by Bentley Little (r, h).

**PENGUIN/SIGNET CLASSIC**  
Sep '01: **Frankenstein, Dracula, Dr. Jekyll and Hyde** ed. by Andrew S. Kahn (r, h); Dec '01: **20,000 Leagues Under the Sea** by Jules Verne (r).

**SUPER-NOVA**  
Oct '01: **Crash** by J.C. Ballard (r, a, tp); Jan '02: **Paper-Cannons** by J.G. Ballard (1st US, a, h, c).

**POCKET**  
Aug '01: **The Stone Light: The Place of Truth** by Christian Jacq (1st US, tp); **Warcraft #2: Lord of the Clans** by Don Perrin (x, h).

**Orphans** by V.C. Andrews® (r, om, a, h, c); **Rose** by V.C. Andrews® (a, h); **Heresy** by Anselm Audley (1st US, h, c); **Star Trek, the Next Generation: Gateways**, Book Five: **No Man's Land** by Christie Golden (a, h); **Hearts in Atlantis** by Stephen King (r, c); **Diablo #2: The Black Road** by Don Perrin (x, h); **Frankenstein: The Legacy** by Chris Schilit (r, h); **House of Dracula** by Chris Schilit (x, h).

Nov '01: **Star Trek: Gateways: What Lay Beyond** by Diane Carey, Peter David & V.C. Andrews® (a, h); **Star Trek: New Frontier: Excalibur: Restoration** by Peter David (x, h); **Star Trek: New Frontier: Excalibur: Walk Like a Man** by Peter David (a, h); Dec '01: **Falling Stars** by V.C. Andrews® (a, h); **Star Trek, the Next Generation: The Valiant** by Michael Jan Friedman (r, x); **Resist Evil** & **Veronika's Revenge** by Perry (x, h); **Buckaroo Banzai** by Earl Mac Rauch (r, tp); **Star Trek, the Next Generation: The Genesis Wave**, Book Two by John Vornholt (x, h).

Jan '02: **Star Trek: Deep Space Nine: Millennium** by Judith Reeves-Stevens & Garfield Reeves-Stevens (x, tp); **Star Trek in the Name of Honor: Dayton Ward** (a, h); Feb '02: **Willow** by V.C. Andrews® (a, h); **Star Trek: Starfleet: Year One** by Michael Jan Friedman (x, h).

**POCKET ARCHWAY**  
Jul '01: **Sabrina, the Teenage Witch: Milady's Dragon** by Cathy East Dubowski (ya, x); **The Magician's House: The Bridge in the Clouds** by William Corlett (1st US, ya, x); Dec '01: **No Time to Die** by Elizabeth Chantry (ya, ya, Sabrina, the Teenage Witch: From the Horse's Mouth by Diana G. Gallagher (ya, x); Dec '01: **Sabrina, the Teenage Witch: Mean Old Magic** by Mel Odom (ya, x); Dec '02: **Old Magic** by Marianne Curley (ya, x).

**POCKET PULSE**  
Jul '01: **The Mediator: Reunion** by Jenny Carroll (h, h); Sep '01: **Buff, the Vampire Slayer: The Lost Slayer, Part Two: Dark Times** by Christopher Golden (ya, x); **Silver Eyes** by Nicole Lukken (ya, x); Oct '01: **Buff, the Vampire Slayer: The Lost Slayer, Part Three: King of the Dead** by Christopher Golden (ya, x); Nov '01: **Buff, the Vampire Slayer: The Lost Slayer, Part Four** by Christopher Golden (ya, x); Dec '01: **The Mediator: Darkest Hour** by Jenny Carroll (h, ya); **Producers: Predator and Prey** by Christopher Golden (h, ya).

**POCKET/BOOKS**  
Sep '01: **Isaac Asimov's Robots and Aliens 1** by Stephen Elby & Cordell

Scotten (r, h, tp); **Wild Cards 2** ed. by George R.R. Martin (r, h); **McMen/Doctor Doom: The Chaos Engine**, Book 1 by Steven A. Roman (r, x); **Cronos** by Robert Silverberg (om, h); Oct '01: **Dr. Jekyll and Mr. Holmes** by Scott O. Sive by Frank Herbert (r, h, tp); **The Ultimate Halloween** ed. by Marvin Kaye (tp); **The Alien Factor** by Stan Lee (h, c); **RealTime** by Mark W. Tedemann (tp); **The Science of the X-Men** by Link Vack & Karen Haber (r, h, a, x, tp); Nov '01: **The Land of Oz** by L. Frank Baum (r, ya, tp); **Troublemakers** by Harlan Ellison (r, h, tp); **Star Wars: The Force Awakens** by Mike Baron (x, h); **The Roadkill of Middle Earth** by John Carnell (art, x); **Arthur C. Clarke's Space Primer** & by Paul Froux (r, tp); **Isle of the Dead/Eye of Cat** by Roger Zelazny (art, tp).

**PUNYAM/PHILOMEL**  
Jul '01: **A Redwither's Tale** by Brian Jacques (art, ya, h); **QUEST BOOKS**  
Oct '01: **The Song of Taliesin: Tales from King Arthur's Bard** by John Matthews (x, tp).

**RANDOM HOUSE**  
Sep '01: **Jack Black & the Ship of Theseus** by Carol Hughes (r, ya); **Black House** by Stephen King & Peter Straub (h, h, c); Jul '01: **Guernsey: The Child of the Holy Grail** by Rosalind Miles (1st US, h, c); May '02: **The Shelters of Stone** by Jean M. Auel (h).

**RAMBLA HOUSE/DELCORTE**  
Sep '01: **Arklio in the Castle of Alia Relapo** by Mark Crikley (ya, h); **Witch Hill** by Marcus Sedgwick (1st US, h, ya, h, c); Oct '01: **Shattered Mirror** by Amelia Atwater-Rhodes (r, h); **THE**

**RANDOM HOUSE/DELL LAUREL-LEAF**  
Sep '01: **Never Trust a Dead Man** by Vivian Vande Velde (r, h); **Star Trek: The Next Generation: The Spindel** by Dick King-Smith (r, ya, tp); Aug '01: **Space Race** by Sylvia Waugh (r, ya, tp); Sep '01: **Bad Dreams** by Anne Fine (r, ya, tp).

**RANDOM HOUSE/DRAGONFLY**  
Oct '01: **Night of the White Stag** by Mary Claire Hellefoss & Yvonne Gilbert (r, art, tp); **RANDOM HOUSE/KNOFF**  
Sep '01: **A Necklace of Raindrops and Other Stories** by Joan Aiken (r, c, ya, h); **Pure Dead Magic** by Debi Glouff (1st US, ya, h); **RANDOM HOUSE/LAUREL-LEAF**  
Sep '01: **Skelling** by David Almond (r, ya); **Demon** in My View by Amelia Atwater-Rhodes (r, h, h, ya); **RANDOM HOUSE/MODERN LIBRARY**  
Jan '02: **The Mysterious Island** by Jules Verne (r, h, c).

**RANDOM HOUSE/INTANGIBLE**  
Dec '01: **Babel-17 and Empire Star** by Samuel R. Delany (om, h); **RED DEER PRESS**  
Oct '01: **City of the Dead** by Sharon Stewart (x, ya, h); **SCHOLASTIC**  
Oct '01: **Everworld #13** by K.A. Applegate (ya, h); **Remnants 1: The Mayflower Project** by K.A. Applegate (ya, h); Oct '01: **Remnants 2: Destination Unknown** by K.A. Applegate (ya, h); **Twilight #2: Hiding a Mystery** by Stephenie Meyer & Elizabeth Reisel (ya, h); **In the Stone Circle** by Elizabeth Coudy Kimmel (r, h, ya, tp); Oct '01: **Remnants 3: Them** by K.A. Applegate (ya, h); **A Hole in the World** by Sid Hite (ya, h); Nov '01: **Half-Human** ed. by Bruce Coville (ya, h).

**SCHOLASTIC SIGNATURE**  
Nov '01: **Tomorrowland: Ten Stories About the Future** by Michael Cart (r, ya).

**SCHOLASTIC/APPLE**  
Sep '01: **Song of the Wanderer** by Bruce Coville (r, h, ya).

**SCHOLASTIC/CHICKEN HOUSE**  
Sep '01: **Spellfall** by Katherine Roberts (r, h); **The Witch Trade** by Michael Moll (x, h).

(ya, h); **SCHOLASTIC/LEVINE**  
Oct '01: **The Seeling Stone** by Kevin Crossley-Holland (1st US, ya, h, c); **SFBC**  
Jul '01: **War for the Oaks** by Emma Bull (h, h); **Kushiel's Dart** by Jacqueline Carey (r, h); **Hammerfall** by C.J. Cherryh (r, h); **In the Company of Others** by Julie E. Kennedy (r, h); **The Best Science Fiction & Fantasy Eighteenth Annual Collection** ed. by Gardner Dozois (r, h); **Reunion** by Alan Dean Foster (r, h); **American Gods** by Neil Gaiman (r, h); **Tales of the Rigiverse** by David Gemmell (c, r, tp); **Year's Best SF 6** ed. by David G. Hartwell (r, h); **Greg and Tim Hildebrandt: The Told Years** by Greg Hildebrandt & Tim Hildebrandt (r, h); **Sever's Mass** by P.K. Hodgell (r, h); **Son of the Shadows** by Juliet Marillier (r, h); **Time Traders II: The Defiant Angles/Key Out of Time** by Anne Norton (r, om, h); **Revelation Space** by Alastair Reynolds (r, h); **T2: Infiltrator** by N.M. Stirling (r, h, x); **Asimov's** Chimeras by Mark W. Tedemann (r, x, h); **Asimov's** The Complete Adventures of Lucky Starr by Isaac Asimov (om, h); **Forgotten Realms: Elminster in Hell** by Ed Greenwood (r, x, h); **Year's Best Fantasy** ed. by David G. Hartwell & Kathryn Cramer (r, h); **Destiny** by Elizabeth Haydon (r, h); **Gullible's Travels** by Matthew Hughes (om, h); **Probability Sun** by David G. Hartwell (r, h); **The Gambler's Fortune** by Juliet McKenna (r, h); **Planet of the Apes** by William T. Quick (r, x, h); **The Hobbit** by J.R.R. Tolkien, Charles E. Smith & David Howard Wenzel (om, illustrated, h); **American Empire: Blood & Iron** by Harry Turtledove (r, h); **Terraforming Earth** by Jack Williamson (r, h).

Oct '01: **Look to Windward** by Iain M. Banks (r, h); **Dragon & Isola** by Steven Brust (om, h); **The Curse of Chalion** by Lois McMaster Bujold (r, h); **Spider-Man: The Secret Wars** by Adam Lee & Terry Croato (r, h); **The Young Wizards** by Diane Duane (om, ya, h, c); **Time Enough for Love** by Robert A. Heinlein (r, h); **Star Wars: The New Jedi Order: Edge of Victory** by Greg Keyes (om, h, c); **Black House** by Stephen King & Peter Straub (r, h, h); **Illumination** by Terry McClenahan (r, h); **The Vampire** by Whitely Stieber (r, h, h); **The Chronoliths** by Robert Charles Wilson (r, h); **Kingdom of Cages** by Sarah Zettel (r, h); **First Landing** by Robert Zubrin (r, h); Oct '01: **Brom: Offerings** by Gerald Brom (1st US, art, h); **The Voyage of the Jerle Shannara**: **Antarix** by Terry Brooks & Teresa Patterson (r, h, h); **From These Ashes: The Complete Short SF** of Fredric Brown by Fredric Brown (r, c, h); **Ashling** by Isabelle Garmody (r, h); **Dune: House Corrino** by Brian Herbert & Kevin J. Anderson (r, h); **The Arthurian Companion: Second Edition** by Phyllis Ann Cole (r, h, h); **Tales of a Thief** by Mercedes Lackey (r, h); **Tales of Earthsea** & **The Other Wind** by Ursula K. Le Guin (om, h); **Black Seas of Infinity: The Best of H.P. Lovecraft** by H.P. Lovecraft (r, h); **The Fall Revolution** by Ken MacLeod (om, h); **Forgotten Realms: Sea of Swords** by R.A. Salvatore (r, h); **Princes of Kings** by Judith Tarr (r, h); **Paradox: The Art of Stephen Yonli** by Stephen Yonli (1st US, art, h); Nov '01: **Dragon Queen** by Alice Boncher (r, h); **Star Wars: The Force Awakens** by Ray Bradbury (r, h); **From the Dust Returned** by Ray Bradbury (r, h, c); **The Illustrated Man** by Ray Bradbury (r, c, h); **The March of the Crocodiles** by Ray Bradbury (r, h); **Something Wicked This Way Comes** by Ray Bradbury (r, h); **Star Wars: The New Jedi Order: Star by Star** by Troy Denning (r, h); **Death Day** by John K. Dietz (r, h); **The Testament: The Life & Art of Frank Frazetta** by Frank Frazetta (r, h); **Ascending** by James Alan Gardner (r, h); **Narrative in Chains** by Laura K. Hamilton (r, h); **Adventures in Time and Space** ed. by Raymond J. Healy & Francis J. McComas (r, h); **The Last Hero** by Terry Freese (r, h); **Black Hole** by Blake Rice (r, h); **Forgotten Realms: The**

**Cleric Quintet** by R.A. Salvatore (r, om, x, h); **The Best Alternate History of the 20th Century** ed. by Harry Turtledove & Martin H. Greenberg (r, h); **The Sketchbook** by Boris Vallejo & Julie Bell (r, art, h); **Angels** by Timothy Zahn (r, h); Dec '01: **The Fellowship of the Ring/Ultimate Companion** by Jude Fisher (r, art, h); **The Fiery Cross** by Diana Gabaldon (r, h); **Futurama** by Matt Groff (r, h).

**SHADOW MOUNTAIN**  
Nov '01: **Rebekah** by Orson Scott Card (a, h).

**MAYBE AREHARTH BOOKS**  
Dec '01: **Wayfare** by Craig Nove (h, c).

**SIMON & SCHUSTER**  
Jul '01: **Dark Hollow** by John Connolly (1st US, h, c); Oct '01: **The Winter Child** by Wendy Froud & Terri Windling (art, ya, h, c); Mar '02: **From a Bulb** & by Stephen King (h, h); **The Clones** by Gloria Skourzynski (ya, h).

**SIMON & SCHUSTER/ALADDIN**  
Aug '01: **King of Shadows** by Susan Cooper (r, ya, tp); **The Wolf at the Door** and **Other Retic Fairly Tales** ed. by Ellen Datlow & Terri Windling (r, h); Oct '01: **The Folk Keeper** by Franny Billingsley (r, h); **Star Wars: The Clone Wars** by Simon & Schuster/McMurry

Mar '02: **Green Boy** by Susan Cooper (ya, h, c).

**SIMON & SCHUSTER/SCRIBNER**  
Jun '02: **The Ferret Chronicles #1** by Richard Bach (h, c); **The Ferret Chronicles #2** by Richard Bach (h, c); **SIMON & SCHUSTER/WASHINGTON SQUARE PRESS**  
Oct '01: **The Third Witch** by Rebecca Reiser (1st US, h, c).

**SOUTHERN CHARM PRESS**  
Sep '01: **Dark Eye** by Steven R. Cowan (h, tp); **SPCK**  
Dec '01: **Tolkien and The Lord of the Rings** by Colin Doran (1st, tp).

**ST. MARTIN'S**  
Jul '01: **The Fairest Among Women** by Shiraz Horn (h, c); Aug '01: **The Haunting of Hood Canal** by Jack Cady (h, h); Dec '01: **Worldmakers** ed. by Gardner Dozois (tp); Dec '02: **Supernatural** ed. by Gardner Dozois (tp).

**ST. MARTIN'S GRIFFIN**  
Nov '01: **Planet of the Apes Revisited** by Joe Russo & Larry Landman (r, h, tp).

**ST. MARTIN'S MINOTAUR**  
Sep '01: **Smoke-Filled Rooms** by Kris Nelscott (a, h, c).

**ST. MARTIN'S PICOARD**  
Jan '02: **Radiance** by Carter Scholz (ya, h, c).

**ST. MARTIN'S/MINOTAUR**  
Jul '01: **Desperate Measures** by Kate Wilhelm (r, h); **STATE UNIVERSITY OF NEW YORK PRESS**

Nov '01: **Femical Fears: Narratives of the Female Gothic Experience** by Helene Meyers (h, c).

**STEALTH PRESS**  
Jul '01: **Tempting Fate** by Chelsea Quinn Yarbro (r, h, c).

Aug '01: **The Complete Award Stories Four** ed. by Paul Anderson (r, h); Sep '01: **Wheels Within Wheels** by P. Paul Wilson (r, h); Oct '01: **Nebraska Award Stories Five** ed. by James Blash (r, h); **Dark Universe** by William Nisbet (h, c).

Nov '01: **The Ring Not Seen the Stars** by Ray Bradbury (p, h); **Dreamer of Dune: A Biography of Frank Herbert** by Brian Herbert (nt, h).

Dec '01: **The Complete Books of Blood** by Clive Barker (om, h, h); **Neubula Award Stories Six** ed. by Clifford D. Simak (r, h); Feb '02: **Neubula Award Stories Seven** ed. by Clifford D. Simak (r, h); Apr '02: **Neubula Award Stories Eight** ed. by Isaac Asimov (r, h); Jun '02: **Neubula Award Stories 9** ed. by Kate Wilhelm (r, h).

**AUSTERE/NEAR PRESS**  
Jul '01: **The Lost Blood, Volume 3: Crimes and Punishments** by Robert Bloch (h, h); **From Woe to a Pleasant Home** by Caitlin R. Kiernan (c, h); **For a Few Sto-**





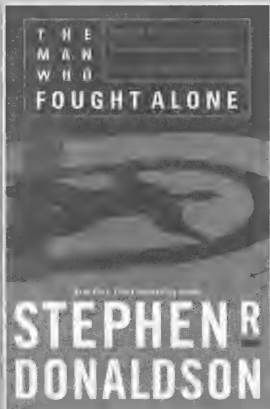
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Mick Axebrewer, "Brew" to his friends, is a recovering alcoholic. He is also healing from a gunshot wound that almost killed him. On top of this, his old partner and lover, Ginny, has distanced herself from him.

Years ago, while working alongside Ginny, Brew accidentally shot and killed a cop. A cop who happened to be his brother.

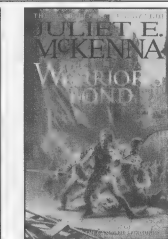
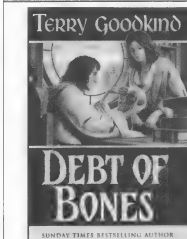
Now, Ginny has moved them to the heartless city of Carner. Brew takes a job handling security for the area's booming martial arts industry—a world of modern commercial competition and hidden stakes, over which someone is willing to kill.

But Brew's real job isn't the one he was hired for. His real job is regaining his own self-respect.



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# British Forthcoming Books



The following lists include current books we haven't seen plus upcoming releases. Hardcover and trade paperback books are so noted. If there is no indication, books are mass-market paperbacks or we're not sure.

There are two lists: the first, selected titles, all originals, is arranged alphabetically by author. This listing includes simultaneous UK & US publications. The second listing is more complete, arranged by publisher and by month.

This listing contains about 600 titles, approximately 300 of them originals. We try to keep our database as accurate and up-to-date as possible. Please send corrections and updates to Ian Covell, 2 Coppock Close, Berwick Hills, Potters Bar, Middlesex, TS3 7BP, UK.

The list is tentative and subject to change, especially in later months. Unless otherwise noted, books are originals. (r) reprint, (h) horror, (ya) young adult, (nf) non-fiction, (c) collection, (a) association, (om) omnibus, (t) trade paperback, (gn) graphic novel, (x) media tie-in.

**AIKEN, JOAN**  
**The Scream**, Macmillan Children's Books, Oct 2001 (ya, hc)  
**ALDIS, BRIAN**  
**Super-State**, Little Brown/Orbit, Jun 2002 (hc)  
**ANTHONY, MARK**  
**The Last Rune: Book Four: Until the Breaking**, Simon & Schuster/Earthlight, Jan 2002 (tp)  
**ARDEN, TOM**  
**Empress of the Endless Dream**, Orion/Gollancz, Nov 2001 (hc)  
**ASHER, NEAL**  
**The Skinner**, Macmillan UK, Mar 2002 (tp)  
**ASHLEY, MIKE**  
**Starlight Man: The Extraordinary life of Algerian Blackwood**, Robinson, Nov 2001 (nf, hc)  
**BALLARD, J.G.**  
**The Complete Short Stories**, HarperCollins/Fleming, Nov 2001 (c, hc)  
**BARCLAY, JAMES**  
**Nightchild**, Orion/Gollancz, Jul 2001 (tp)  
**BARKER, CLIVE**  
**Coldheart Canyon**, HarperCollins UK, Aug 2001 (hc)  
**BAXTER, STEPHEN**  
**Origin: Manifold 3**, HarperCollins/Voyager, Aug 2001 (hc)  
**BEAR, GREG**  
**Vitals**, HarperCollins UK, Jan 2002 (hc)  
**BENSON, E.F.**  
**The Collected Ghost Stories of E.F. Benson**, Robinson, Oct 2001 (tp)  
**BOVA, BEN**  
**The Rock Rats**, Hodder & Stoughton, Feb 2002 (hc)  
**BRENCHLEY, CHAZ**  
**Hand of the King's Evil**, Little Brown/Orbit, Jan 2002  
**BROM, GERALD**  
**Offerings: The Art of Brom**, Paper Ti-

ger, Oct 2001 (hc, art)  
**BROOKS, TERRY**  
**The Voyage of the Jerle Shannara: Book Two: Antrax**, Simon & Schuster/Earthlight, Aug 2001 (tp)  
**BROWN, ERIC**  
**New York Blues**, Orion/Gollancz, Sep 2001 (hc)  
**CALDER, RICHARD**  
**Impakto**, Simon & Schuster/Earthlight, Sep 2001  
**Lord Soth**, Simon & Schuster/Earthlight, Mar 2002  
**CARD, ORSON SCOTT**  
**Shadow Puppets**, Little Brown/Orbit, Feb 2002 (hc, hc)  
**CHADEBOURN, MARK**  
**Always Forever**, Orion/Gollancz, Sep 2001 (hc, tp)  
**CLARKE, LINDSEY**  
**Parzival and the Stone from Heaven**, HarperCollins UK, Sep 2001 (hc)  
**CLUTE, JOHN**  
**Earthbound**, Little Brown/Orbit, Apr 2002 (hc)  
**CORNELL, PAUL**  
**British Summertime**, Orion/Gollancz, Jun 2002 (hc, tp)  
**DI FATE, VINCENT**  
**Vincent Di Fate**, Paper Tiger, Jan 2002 (art, hc)  
**EGAN, GREG**  
**Schild's Ladder**, Orion/Gollancz, Feb 2002 (hc, tp)  
**ERIKSON, STEVEN**  
**Memories of Ice**, Transworld/Bantam UK, Dec 2001 (hc)  
**FFORDE, JASPER**  
**The Eyre Affair**, Hodder Headline/NEL, Jul 2001 (hc)  
**Lost in a Good Book**, Hodder Headline/NEL, Jun 2002 (hc, tp)  
**FFWELLING, LYNN**  
**The Bone Doll's Twin**, HarperCollins/Voyager, Jul 2001 (tp)  
**GEMMELL, DAVID**  
**Stormrider**, Transworld/Bantam UK, Apr 2002 (hc)  
**GOODKIND, TERRY**  
**Debt of Bones**, Orion/Gollancz, Aug 2001 (hc)  
**GRAHAM, IAN**  
**Monument**, Little Brown/Orbit, May 2002 (hc)  
**GREEN, SIMON R.**  
**Drinking Midnight Wine**, Orion/Gollancz, Nov 2001 (hc, tp)  
**GRIMWOOD, JON COURTNEY**  
**Effendi**, Simon & Schuster/Earthlight, May 2002 (hc)  
**HAMILTON, PETER F.**  
**Fallen Dragon**, Macmillan UK, Oct 2001 (hc)  
**HARDY, DAVID A.**  
**Hardware**, Paper Tiger, Aug 2001 (hc)  
**HARRISON, HARRY**  
**Stars & Stripes Triumphant**, Hodder & Stoughton, Feb 2002 (hc)  
**HERBERT, BRIAN**

## Selected Books by Author

**Prelude to Dune III: House Corrino** (with Kevin J. Anderson), Hodder & Stoughton, Sep 2001 (hc, tp)  
**HERBERT, JAMES**  
**Onyx**, Macmillan UK, Sep 2001 (hc, hc)  
**HOBB, ROBIN**  
**Foot's Errand**, HarperCollins/Voyager, Oct 2001 (hc)  
**HOLT, TOM**  
**Falling Sideways**, Little Brown/Orbit, Jan 2002 (hc)  
**HOWE, JOHN**  
**Myth and Magic: The Art of John Howe**, HarperCollins UK, Sep 2001 (art, hc)  
**JACOBY, KATE**  
**The Rebel's Cage**, Orion/Gollancz, Aug 2001 (hc)  
**JACQUES, BRIAN**  
**Taggerung**, Hutchinson, Aug 2001 (ya, hc)  
**JÄEL**  
**Perceptualistics**, Paper Tiger, May 2002 (art, hc)  
**JOHNSTON, PAUL**  
**The House of Dust**, Hodder Headline/NEL, Jan 2002 (r)  
**JONES, GWYNETH**  
**Books as Love**, Orion/Gollancz, Aug 2001 (hc, tp)  
**Castles Made of Sand**, Orion/Gollancz, May 2001 (hc, tp)  
**JONES, J.V.**  
**A Fortress of Grey Ice**, Little Brown/Orbit, Apr 2002 (hc, tp)  
**JONES, STEPHEN, ed.**  
**The Mammoth Book of Best New Horror 12**, Robinson, Oct 2001 (h, tp)  
**JOYCE, GRAHAM**  
**Smoking Poppy**, Orion/Gollancz, Oct 2001 (hc)  
**KING, GABRIEL**  
**Nonesuch**, Random House/Century, Nov 2001 (hc)  
**KING, STEPHEN**  
**Black House** (with Peter Straub), HarperCollins UK, Sep 2001 (hc)  
**From a Bulic 8**, Hodder & Stoughton, Mar 2002 (hc, tp)  
**KOONTZ, DEAN**  
**One Door Away from Heaven**, Hodder Headline, Nov 2001 (hc, hc)  
**LEVY, ROGER**  
**Bad Memory**, Orion/Gollancz, Jul 2001 (hc, tp)  
**LUSTBADER, ERIC VAN**  
**The Veil of a Thousand Tears**, HarperCollins/Voyager, Apr 2002 (hc, tp)  
**MACLEOD, KEN**  
**Dark Light**, Little Brown/Orbit, Nov 2001 (hc)  
**MANN, GEORGE**  
**The Mammoth Encyclopedia of Science Fiction**, Robinson, Jul 2001 (nf, tp)  
**MACAULEY, PAUL**  
**Whole Wide World**, HarperCollins/Voyager, Sep 2001 (hc)  
**MCCAFFREY, ANNE**  
**Catten 24**, Transworld/Bantam UK, Feb 2002 (hc)

**MCKENNA, JULIET**  
**The Warrior's Bond**, Little Brown/Orbit, Oct 2001  
**MEANEY, JOHN**  
**Context**, Transworld/Bantam UK, Jun 2002 (hc)  
**MIEVILLE, CHINA**  
**The Scar**, Macmillan UK, Feb 2002 (hc)  
**PHILLIPS, ROBERT, ed.**  
**Nightshade: 20th Century Ghost Stories**, Robinson, Oct 2001 (tp)  
**PINTO, RICARDO**  
**The Standing Dead**, Transworld/Bantam UK, May 2002 (tp, hc)  
**PRATCHETT, TERRY**  
**The Amazing Maurice and His Educated Rodents**, Transworld/Doubleday UK, Nov 2001 (ya, hc)  
**The Last Hero** (with Paul Kidby), Orion/Gollancz, Oct 2001 (hc)  
**REYNOLDS, ALASTAIR**  
**Redemption Ark**, Orion/Gollancz, May 2002 (hc, tp)  
**ROBINSON, KIM STANLEY**  
**The Years of Rice and Salt**, HarperCollins/Voyager, Feb 2002 (hc)  
**Vinland the Dream and Other Stories**, HarperCollins/Voyager, May 2002 (c)  
**ROBSON, JUSTINA**  
**Mapa Mundi**, Macmillan UK, Oct 2001 (tp)  
**ROHAN, MICHAEL SCOTT**  
**Shadow of the Seer**, Little Brown/Orbit, Sep 2001  
**RUSSELL, SEAN**  
**The Swans' War, Book Two**, Little Brown/Orbit, Mar 2002 (hc)  
**RYDILL, JESSICA**  
**Children of the Shaman**, Little Brown/Orbit, Aug 2001 (tp)  
**SIEGEL, JAN**  
**Witch's Honour**, HarperCollins/Voyager, Mar 2002 (hc, tp)  
**SILVERBERG, ROBERT**  
**The Longest Way Home**, Orion/Gollancz, Apr 2002 (hc, tp)  
**SLADEK, JOHN**  
**Maps: The Uncollected John Sladek**, Big Engine, Aug 2001 (c, tp)  
**SMITH, MICHAEL, MARSHALL**  
**The Straw Men**, HarperCollins UK, Aug 2001  
**STABLEFORD, BRIAN**  
**Swan Songs: The Complete Hooded Swan Collection**, Big Engine, Aug 2001 (tp)  
**STROSS, CHARLES**  
**Festival of Fools**, Big Engine, Mar 2002 (tp)  
**WARRINGTON, FREDA**  
**The Obsidian Tower**, Simon & Schuster/Earthlight, Aug 2001  
**WHITBOURN, JOHN**  
**Downs-Lord Doomsday**, Simon & Schuster/Earthlight, Feb 2002  
**WOLFE, GENE**  
**Shadows of the New Sun: Essays**, Liverpool University Press, Mar 2002 (nf, hc)  
**WRIGHT, PETER**  
**Attending Dedalus: Essays on Gene**

# British Forthcoming Books



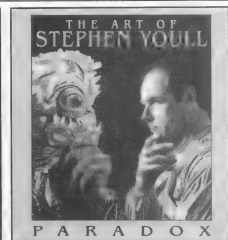
**Wolfe**, Liverpool University Press, Mar 2002 (YF), STEPHEN



**Paradox: The Art of Stephen Youll**, Paper Tiger, Sep 2001 (art, hc) ZETTEL, SARAH



**A Sorcerer's Treason**, HarperCollins/Voyager, Apr 2002 (hc, tp) ZINDELL, DAVID



**The Lightstone**, HarperCollins/Voyager, Aug 2001 (hc, tp)

**BBC BOOKS**  
Jul '01: **Doctor Who: The Slow Empire** by Dave Stone (x); **Doctor Who: Byzantium** by Keith Topping (x).  
Sep '01: **Doctor Who: Dark Progeny** by Steve Emmerson (x); **Doctor Who: Bullet Time** by David A. McIntee (x).  
Sep '01: **Doctor Who: Pains of Fiction** by Chris Boucher (x); **Doctor Who: The City of the Dead** by Lloyd Rose (x).  
Oct '01: **Doctor Who: Grimm Reality** by Simon Bucher-Jones & Kelly Hale (x).  
Nov '01: **Doctor Who: The Adventure of Herietta Street** by Lawrence Miles (x).  
Jan '02: **Doctor Who: Mad Dogs and Englishmen** by Paul Magrs (x).

**BIG ENGINE**  
Jul '01: **Dead Ground** by Chris Amies (h, tp); **Shadow Black** by Tim Arden (h, tp); **Feather & Bone** by Gus Smith (h, tp).  
Jul '01: **Ersatz Nation** by Tim Kenyon (tp); **The Unconnected John Sladek** by John Sladek (c, tp); **Swan Songs: The Complete Hooded Swan Collection** by Brian Stadford (tp).  
Oct '01: **The Journal of Nicholas the American** by Leigh Kennedy (r, tp).  
Nov '01: **The Guardians of Alexander** by John Wilson (tp).  
Dec '01: **The Cyber Puppets** by Angus McLister (tp).  
Mar '02: **Weird Women, Wired Women** by Kit Reed (r, c, tp); **Festival of Fools** by Charles Stross (tp).

**BLACK LIBRARY**  
Aug '01: **Warhammer 40,000: Honour Guard** by Dan Abnett (x); **Warhammer: The Inquisitor** Sketchbook by John Blanche (art, x, tp).  
Jul '01: **Warhammer: Vampireslayer** by William King (tp).  
Dec '01: **Warhammer 40,000: Kill Team** by Gay Thorpe (x); **Warhammer: Drachenfels** by Jack Yeovil (r, x).  
Nov '01: **Warhammer: The Face of Battle** by John Blanche & Marc Gascoigne (art, x, tp); **Warhammer 40,000: Hellbus** by Dan Abnett (x); **Warhammer: Konrad** by David Ferring (r, x); **Warhammer: Genevieve Undead** by Jack Yeovil (r, x).  
Dec '01: **Warhammer 40,000: Nightbringer** by Graham McNeill (x).  
Feb '02: **Warhammer: Shadowbored** by David Ferring (r, x); **Warhammer 40,000: Grey Hunter** by William King (x).  
Apr '02: **Warhammer: Konrad** by David Ferring (r, x).  
May '02: **Warhammer: Beasts in Velvet** by Jack Yeovil (r, x).  
Jun '02: **Warhammer 40,000: Hereticus** by Dan Abnett (x).

**BLOOMSBURY**  
Jul '01: **K-PAX: It's On a Beam of Light** by Gene Brewer (r, tp); **The Rape of Sita** by

Lindsay Collen (r, tp); **Harry Potter and the Goblet of Fire** by J.K. Rowling (r, ya, tp).  
Sep '01: **Alice's Adventures in Wonderland** by Lewis Carroll (r, hc); **Through the Looking Glass** by Lewis Carroll (r, hc); **Sea-Cat and Dragon King** by Angela Carter (r, ya, tp); **The Diagnosis** by Alan Lightman (tp); **Pastoralia** by George Saunders (r, tp).  
Oct '01: **Sabrina Fudge** by Pauline Fisk (ya, hc).  
Nov '01: **Amaryllis Night and Day** by Russell Hoban (tp).  
Dec '01: **Kleinzeit** by Russell Hoban (r, tp); **Pilgrimage** by Russell Hoban (r, tp).  
Jul '01: **The Kingdom of Darkness: An Investigation into the Systemic Erosion of the Human Spirit** by Michael Salt (hc).  
Sep '01: **The Messiah** FCA by Anthony Scrimgeour (tp).

**BOOKTIME**  
Jul '01: **Planet of the Apes** by William T. Quick (x).  
Sep '01: **Farscape: Ship of Gold** by David Bischoff (x); **J.R.R. Tolkien: The Man Who Created the Lord of the Rings** by Michael Cosen (nt, tp).

**JONATHAN CAPE**  
Sep '01: **The BFG** by Roald Dahl (r, ya, hc); **Matilda** by Roald Dahl (r, ya, hc).  
Jul '01: **Baldur's Bones** by Mary Arrian (c, ya); **The Circle of Three 1: So Much It Be** by Isabel Bird (r, ya); **The Circle of Three 2: Merry Mead** by Isabel Bird (r, ya); **The Circle of Three 3: Second Sight** by Isabel Bird (r, ya); **Eldor** by Alan Garner (r, ya).  
Aug '01: **The Tricksters** by Margaret Mahy (r, ya); **Spinning Tales 1** by Gail Carson Levine (c, ya, tp); **Spinning Tales 2** by Gail Carson Levine (c, ya, tp).  
Sep '01: **Mirrors: Sparkling New Stories from Prize-Winning Authors** ed. by Wendy Cooling (ya, hc).  
Oct '01: **The Chronicles of Narnia** by C.S. Lewis (r, om, ya, tp); **The Complete Chronicles of Narnia** by C.S. Lewis (c, om, ya, hc); **The Magician's Nephew** by C.S. Lewis (r, ya, hc); **The Wisdom of Narnia** by C.S. Lewis (c, ya, hc); **The Circle of Three 4: What the Cards Said** by Isabel Bird (r, ya); **The Circle of Three 5: In the Dreaming** by Isabel Bird (r, ya); **The Circle of Three 6: Ring of Light** by Isabel Bird (r, ya); **Three Scary Stories** by F.R. Hughes & Chris Riddell (h, ya, tp); **The Horse and his Boy** by C.S. Lewis (r, ya); **The Last Battle** by C.S. Lewis (r, ya); **The Lion, The Witch and the Wardrobe** by C.S. Lewis (r, ya); **The Magician's Nephew** by C.S. Lewis (r, ya); **Prince Caspian** by C.S. Lewis (r, ya); **The Silver Chair** by C.S. Lewis (r, ya); **The Voyage of the "Dawn Treader"** by C.S.

Lewis (r, ya); **The Saga of Darren Shan: Book 5: Trials of Death** by Darren Shan (h, tp); **The Fellowship of the Ring** by J.R.R. Tolkien (r, tp); **The Return of the King** by J.R.R. Tolkien (r, tp); **The Two Towers** by J.R.R. Tolkien (r, tp); **The Power of Three** by Diana Wynne Jones (r, ya); **The Riddle of the Frozen Phantom** by Margaret Malby (h, ya, hc); **The Charmed Life** by Diana Wynne Jones (r, ya).  
Jan '02: **The Circle of Three 7: Blue Moon** by Isabel Bird (r, ya); **The Circle of Three 8** by Isabel Bird (r, ya); **The Circle of Three 9** by Isabel Bird (r, ya).  
Feb '02: **The Empty Frame** by Ann Pilling (r, tp); **The Saga of Darren Shan: Book 6: Vampire Prince** by Darren Shan (h, ya, tp); **Mar '02: The Freedom Maze** by Delia Shamran (ya); **Mirrors: Sparkling New Stories from Prize-Winning Authors** ed. by Wendy Cooling (r, ya).  
Apr '02: **The Two Princesses of Bamarre** by Gail Carson Levine (r, ya).

**COLLINS VOYAGER**  
Aug '01: **Tales of the Dark Forest: 1: Goodnight** by Steve Barlow & Steve Skidmore (ya).  
Sep '01: **Door in the Lake** by Nancy Butts (r, tp); **The Seven Fabulous Wonders: 1: The Great Pyramid Robbery** by Katherine Roberts (r, ya); **The Thief** by Megan Whalen Turner (r, ya).  
Nov '01: **Interglacial of the Reflected Realm: Deathstare** by Robin Jarvis (r, ya).  
Jan '02: **Tales of the Dark Forest: 2: Whizzard** by Steve Barlow & Steve Skidmore (ya); **The Queen of Attolia** by Megan Whalen Turner (r, ya).  
Feb '02: **A Bag of Moonshine** by Alan Garner (r, ya); **Futuretrack 5** by Robert Westall (r, ya).  
Mar '02: **Wilkins' Tomb** by Diana Wynne Jones (r, ya); **The Seven Fabulous Wonders: 2: The Hanging Gardens of Babylon** by Katherine Roberts (ya).  
May '02: **Calypso Dreaming** by Charles Butler (ya, tp).  
Jun '02: **Eldor** by Alan Garner (r, ya); **The Moon of Gomrath** by Alan Garner (r, ya); **The Owl Service** by Alan Garner (r, ya); **Red Shift** by Alan Garner (r, ya); **The Werestones of Brisingamen** by Alan Garner (r, ya); **Translations in Celadon** by Sally Odgers (ya, tp).

**DAVID FICKLING BOOKS**  
Mar '02: **The Xenocide Mission** by Ben Jeapes (r, tp).

**DEADALLIS**  
Jul '01: **The Zero Train** by Yui Buda (tp); **La-Bas: A Journey into the Self** by J.K. Hysmans (h, tp).  
Sep '01: **The Dedalus Book of Modern Greek Fantasy** ed. by David Connolly (tp).

**FIVE STAR**  
Aug '01: **The Roaches Have No King** by Daniel Evans Weiss (r, tp).

**HARPERCOLLINS UK**  
Aug '01: **The Straw Men** by Michael Marshall Smith; **Coldesthar Canyon** by Clive Barker (hc).  
Sep '01: **Parzival and the Stone** from *Heaven* by Lindsay Clarke (hc); **The J.R.R. Tolkien Companion and Guide** by Wayne G. Hammond & Christina Scull (nt, hc); **Myth and Magic: The Art of John Howe** by John Howe (art, hc); **Myth and Magic Poster Collection** by John Howe (art, tp); **The Hobbit Gift Pack** by J.R.R. Tolkien (r, hc); **The Silmarillion Gift Pack** by J.R.R. Tolkien (r, c, hc); **Black House** by Stephen King & Peter Straub (hc).  
Oct '01: **C.S. Lewis: A Biography: Revised and Expanded** by Roger Lancelyn Green & Walter Hooper (r, nt, hc); **The Hobbit or There and Back Again** by J.R.R. Tolkien (r, hc); **Letters from Father Christmas** by J.R.R. Tolkien (r, c, a, hc).  
Nov '01: **The Fellowship of the Ring Visual Companion** by Jude Fisher (nt, tp); **Casual Rex** by Eric Garcia (r, tp); **The Cosmic Trilogy** by C.S. Lewis (r, om, hc); **The Dark** by Andrew Neiderman (r, hc); **The Lord of the Rings Official Movie Guide** by Brian Sibley (nt, hc, tp); **The Fellowship of the Ring** by J.R.R. Tolkien (r, tp); **The Lord of the Rings** by J.R.R. Tolkien (r, tp); **The Return of the King** by J.R.R. Tolkien (r, tp); **The Two Towers** by J.R.R. Tolkien (r, tp); **Clive Barker: The Dark Fantastic** by Douglas E. Winter (r, nt, hc); **The Story** by Brian Patten (c, hc).  
Jan '02: **Vitality** by Greg Bear (hc); **The Colms of Judas** by Scott McBain (r, a).  
Mar '02: **Black House** by Stephen King & Peter Straub (r, tp); **Magic Terror** by Peter Straub (r, tp).  
Apr '02: **The Burning Times** by Jeanne Kalogridis (r); **Coldesthar Canyon** by Clive Barker (r).  
May '02: **The Hellfire Club** by Peter Straub (r).

**HARPERCOLLINS/FLAMINGO**  
Nov '01: **The Complete Short Stories** by J.G. Ballard (c, hc); **Wild Nights** by Anne Matthews (hc).  
Dec '01: **The Necessary Rituals of Maren Gripe** by Maren Gripe (tp).

**HARPERCOLLINS/VOYAGER**  
Jul '01: **The Redemption of Aethalus** by David Eddings & Leigh Eddings (r); **Dawn of a Dark Age** by Jane Weich; **The Bone Doll's Twin** by Lynn Flewelling (tp); **Wolf's Brother** by Megan Lindholm (r); **Guardians of the Lost** by Margaret Weis & Tracy Hickman (tp, hc); **Perils Gate** by Jenny Wurtz (tp, hc).  
Aug '01: **Origin: Manifold 3** by Stephen Baxter (hc); **Space: Manifold 2** by Stephen Baxter (r); **Legends of the Riftwar: Book 1: Honourous Enemy** by Raymond E. Fost & William Forstchen (hc); **A Storm of**

## UK Forthcoming Books

**Swords: Part Two: Blood and Gold** by George R.R. Martin (h, hc, tp); **The Lightstone** by David Zindell (h, hc, tp); **The Fire Dragon** by Katherine Kerr (h, hc, tp).

Sep '01: **The Secret of Life** by Paul McAuley (h, hc); **Whole Wide World** by Paul McAuley (h, hc); **The Nameless Day** by Susan Douglass (h, hc); **The Wounded Hawk** by Susan Douglass (h, hc).

Oct '01: **Stone & Sun** by Graham Edwards; **Foot's Errand** by Robin Hood (h, hc, tp); **The Light of Other Days** by Arthur C. Clarke & Stephen Baxter (h, hc, tp); **The Dragon** by Chamberlain, Jan Siegel (h, hc); **Wolf King** by Anders Borchard (h, hc).

Nov '01: **Kronos: Tree of the Gods** by Raymond E. Feist (h, hc, tp); **Legends of the Riftwar: Book 1: Honoured Enemy** by Raymond E. Feist & William Forstner (h, hc, tp); **Jan '02: Daughter of the Forest** by Juliet Linholm (h, hc); **Kings' Flight** by Megan Lindholm (h, hc); **The King of Dreams** by Robert Silverberg (h, hc).

Feb '02: **Ring of Five Dragons** by Eric Van Lustbader (h, hc); **The Years of Rice and Salt** by Kim Stanley Robinson (h, hc); **Mar '02: The Windshingers** by Megan Lindholm (h, hc); **Foot's Errand** by Robin Hood (h, hc, tp); **The Machine** by Jan Siegel (h, hc); **Witch's Honor** by Jan Siegel (h, hc); **The Mystic Rose** by Stephen Lawhead (h, hc).

Apr '02: **The Veil of a Thousand Years** by Eric Van Lustbader (h, hc); **Sagittarius** by Robert J. Julian May (h, hc); **A Sorcerer's Treason** by Sarah Zettel (h, hc, tp); **The Wounded Hawk** by Susan Douglass (h, hc); **The Broken Chalice** by Jane Welch.

May '02: **The Crisples Angel** by Susan Douglass (h, hc); **Legends of the Riftwar: Book 1: Honoured Enemy** by Raymond E. Feist & William Forstner (h, hc); **Legends of the Riftwar: Book 2: The Game of Thrones** by Raymond E. Feist & Joel Rosenberg (h, hc); **The Limbreth Gate** by Megan Lindholm (h, hc); **Virland: The Dream and Other Stories** by Stephen L. Baskin (h, hc); **Passage** by Connie Willis (h, hc).

Jun '02: **Peril's Gale** by Janny Wotter.

**HARPERCOLLINS/VOYAGER**

Aug '01: **The Return of the King** by J.R.R. Tolkien (h, hc, tp); **Waveform** by Clive Barker (h, hc, tp); **The Songs of Distant Earth** by Arthur C. Clarke (h, hc); **The Game of Thrones** by Raymond E. Feist & Joel Rosenberg (h, hc); **The Limbreth Gate** by Megan Lindholm (h, hc); **Virland: The Dream and Other Stories** by Stephen L. Baskin (h, hc); **Passage** by Connie Willis (h, hc).

Oct '01: **Out of the Silent Planet/Perelandra** by C.S. Lewis (h, hc, tp); **Blue Mars** by Kim Stanley Robinson (h, hc); **Shadowland** by Peter Straub (h, hc).

Dec '01: **A Robot** by Isaac Asimov (h, hc, tp); **The Martian Chronicles** by Ray Bradbury (h, hc, tp); **Magician** by Raymond E. Feist (h, hc); **The Hides of Strength** by C.S. Lewis (h, hc).

Feb '02: **The Time Ships** by Stephen Baxter (h, hc); **Lord Foul's Bane** by Stephen R. Donaldson (h, hc); **The Silmarillion** by J.R.R. Tolkien (h, hc); **Neverness** by David Zindell (h, hc).

Apr '02: **Imajica** by Clive Barker (h, hc); **Counter-Clock World** by Philip K. Dick (h, hc); **The Heart of War** by Stephen R. Donaldson (h, hc); **The Diamond Throne** by David Eddings (h, hc).

Jun '02: **The Power That Preserves** by Stephen R. Donaldson (h, hc); **The Ruby Knight** by David Eddings (h, hc).

**HUTCHINSON**

Aug '01: **Death's Enemy: The Pilgrimage** of Victor Frankenstein by George Rosie (h, hc); **HOODER & STOUTHORN**

Jul '01: **The Third Witch** by Rebecca Reiser (h, hc); **Colonisation: Afterthoughts** by Harry Turtledove (h, hc).

Sep '01: **Prelude to Dunhill: House Corino** by Brian Herbert & Kevin J. Anderson (h, hc); **AMERICAN HEADLINE**

Dec '01: **American Empire: Blood & Iron** by Harry Turtledove (h, hc); **Feb '02: The Rock Rats** by Ben Bova (h, hc); **Stars & Stripes Triumphant** by Harry Harrison (h, hc).

Mar '02: **The Clan of the Cave Bear** by Jean M. Auel (h, hc); **The Mammoth Hunters** by Jean M. Auel (h, hc); **The Plains of Passage**

by Jean M. Auel (h, hc); **The Valley of Horses** by Jean M. Auel (h, hc); **White Road** by John Connolly (h, hc, tp); **From a Bulwark** by Stephen King (h, hc, tp); **May '02: The Shelters of Stone** by Jean M. Auel (h, hc, tp).

**HOODER & STOUTHORN/CORNET**  
Apr '02: **The Clan of the Cave Bear** by Jean M. Auel (h, hc); **The Mammoth Hunters** by Jean M. Auel (h, hc); **The Plains of Passage** by Jean M. Auel (h, hc); **The Valley of Horses** by Jean M. Auel (h, hc).

**HOODER CHILDREN'S BOOKS**  
Aug '01: **The Wolf Sisters** by Susan Price (h, hc); **The Nightbird** by J.L. Smith (h, hc); **The Vampire Diaries Volume I: The Awakening** by J.L. Smith (h, hc); **The Vampire Diaries Volume II: The Struggle** by J.L. Smith (h, hc).

Nov '01: **The Nightworld #2: Daughters of Darkness** by J.L. Smith (h, hc); **The Vampire Diaries Volume III: The Fury** by J.L. Smith (h, hc).

**AMERICAN HEADLINE**  
Jul '01: **American Gods** by Neil Gaiman (h, hc, tp); **The Alchemist's Apprentice** by Jeremy Clarkson (h, hc, tp); **Scion of Cyador** by L.E. Modest, Jr. (h, hc); **Mar '02: Killing People** by David Brin (h, hc); **Monument** by Ian Graham (h, hc); **Remnant** by K.J. Parker (h, hc); **Thraxas** by Martin Scott (h, hc); **Thraxas Four: Sea of Silver** by Ian Graham (h, hc); **Thraxas Five: The Wheel of Time** by Robert Jordan & Teresa Patterson (h, hc, tp); **The Scavenger** by K.J. Parker (h, hc).

Apr '02: **Dragonmaster** by Chris Bunch (h, hc); **Applesed** by John Clute (h, hc); **Earthbound** by John Clute (h, hc); **A Forest of Grey Ice** by John Clute (h, hc); **Scion of Cyador** by L.E. Modest, Jr. (h, hc); **May '02: Kill People** by David Brin (h, hc); **Monument** by Ian Graham (h, hc); **Remnant** by K.J. Parker (h, hc); **Thraxas** by Martin Scott (h, hc); **Thraxas Four: Sea of Silver** by Ian Graham (h, hc); **Thraxas Five: The Wheel of Time** by Robert Jordan & Teresa Patterson (h, hc, tp); **The Scavenger** by K.J. Parker (h, hc).

Jun '02: **Prelude to Dunhill: House Corino** by Brian Herbert & Kevin J. Anderson (h, hc); **Lost: In a Good Book** by Jasper Fforde (h, hc); **Stars & Stripes Triumphant** by Harry Harrison (h, hc); **Dreamcatcher** by Stephen King (h, hc).

**HOODER SIGNATURE**  
Jul '01: **Counting Stars & other stories** by David Almond (h, hc, y, tp); **Skillful** by David Almond (h, hc, y, tp).

**HOODER SKELETON**  
Sep '01: **The City of Shadows** by Celia Fae (h, hc, y, tp).

**HUTCHINSON**  
Aug '01: **Taggering** by Brian Jacques (h, hc); **LITTLE BROWN UK**

Nov '01: **The Genesis II** by Paul Adam (h, hc); **Dec '01: Sacred Ground** by Robert Wood (h, hc); **LITTLE BROWN/BOIT**

Apr '01: **A Cavern of Black Ice** by J.V. Jones (h, hc); **Jul '01: Superlows Last All Summer Long** by Brian Aldiss (h, hc); **Artifact** by Gregory Benford (h, hc); **Stars & Stripes Triumphant** by Harry Harrison (h, hc); **Child of Flame** by Kate Elliott (h, hc); **Marrow** by Robert Reed (h, hc); **Aug '01: Transformation** by Carol Berg (h, hc); **Sten & The Return of the Emperor** by Chris Bunch & Alan Cole (h, hc); **Children of the Shaman** by Jessica Rydell (h, hc); **Look to Windward** by John H. Baird (h, hc); **Sep '01: Revelation** by Carol Berg (h, hc); **Sten & The Return of the Emperor** by Chris Bunch & Alan Cole (h, hc); **Against the Odds** by Elizabeth Moon (h, hc); **Shadow of the Seer** by Michael Scott Rohan (h, hc); **Oct '01: Sten & Empire's End** by Chris Bunch & Alan Cole (h, hc); **Shadow of the Hebrides** by Greg Bear (h, hc); **Children of Hope** by David Feinlich (h, hc); **The Warrior's Bond** by Juliet McKinnon (h, hc); **Nov '01: Drenal Tales** by David Gemmell (h, hc); **Winter's Heart** by Robert Jordan (h, hc); **Cosmonaut Keep** by Ken MacLeod (h, hc); **Dark Light** by Ken MacLeod (h, hc); **Thraxas** by Martin Scott (h, hc); **Thraxas and the Sorcerers** by Martin Scott (h, hc); **Thraxas and the Warrior Monks** by Martin Scott (h, hc); **Thraxas at the Races** by Martin Scott (h, hc); **Jul '02: The Crystal Desert** by Julia Gray (h, hc); **Obsidian Butterfly** by Laurel K. Hamilton (h, hc); **The Way Between the Worlds** by J. Irvine (h, hc); **The Baker's Boy** by J.V. Jones (h, hc); **The Barbed Coil** by J.V. Jones (h, hc); **A Man Betrayed** by J.V. Jones (h, hc); **Master and Fool** by J.V. Jones (h, hc); **Feb '02: The Sound of the King's Evil** by Chaz Brenchley; **The Spirit of the Stone** by Maggie Furey (h, hc); **Drenal Tales, Volume 2** by David Gemmell (h, hc); **Falling Side** by Tom Holt (h, hc); **Nothing But Blue Skies** by Tom Holt (h, hc); **Feb '02: Shadow Puppets** by Orson Scott Card (h, hc); **Wanderers and Islanders** by David Giler (h, hc); **Death Knight** by Ken Hunter (h, hc); **The Shadow Sorceress** by L.E. Modest, Jr. (h, hc); **Mar '02: Hanging Butch** by Alexander Hume Brown (h, hc); **Hot Omens** by Tom Holt (h, hc); **Wizard's Frenzy** by Robert Jordan (h, hc); **The One Kingdom** by Sean Russell (h, hc); **The Swans' War, Book Two** by Sean Russell (h, hc); **Apr '02: Dragonmaster** by Chris Bunch (h, hc); **Applesed** by John Clute (h, hc); **Earthbound** by John Clute (h, hc); **A Forest of Grey Ice** by John Clute (h, hc); **Scion of Cyador** by L.E. Modest, Jr. (h, hc); **May '02: Kill People** by David Brin (h, hc); **Monument** by Ian Graham (h, hc); **Remnant** by K.J. Parker (h, hc); **Thraxas** by Martin Scott (h, hc); **Thraxas Four: Sea of Silver** by Ian Graham (h, hc); **Thraxas Five: The Wheel of Time** by Robert Jordan & Teresa Patterson (h, hc, tp); **The Scavenger** by K.J. Parker (h, hc); **LIVERPOOL UNIVERSITY PRESS**

Jul '01: **Between Literature and Science: Poe, Lem, and Explorations in Aesthetic Knowledge** by Peter Swirski (h, hc); **Nov '01: The Country You Have Never Seen** by Joanna Russ (h, hc); **Dec '01: The Forest of Gales** by J.V. Jones (h, hc); **Shadow of the New Sun: Essays** by Gene Wolfe (h, hc); **Attending Doctors: Essays on Gene Wolfe** by J.V. Jones (h, hc).

**MACMILLAN CHILDREN'S BOOKS**  
Jul '01: **The Great Blue Yonder** by Alex Shearer (h, hc, y, tp); **The Great Blue Witch** by Eva Ibbotson (h, hc, y, tp); **Waking Dream** by Rhiannon Lassiter (h, hc, y, tp); **Sep '01: The Ropemaker** by Peter Dickinson (h, hc, y, tp); **Oct '01: The Scream** by Joan Aiken (h, hc); **The Slight by David Clement-Davies** (h, hc); **Dial-a-Ghost** by Eva Ibbotson (h, hc); **Which Witch?** by Eva Ibbotson (h, hc); **Nov '01: Great Ghost Rescue** by Eva Ibbotson (h, hc); **The Haunting of Hiram** by Eva Ibbotson (h, hc); **The Other Side of Dawn** by John Macmillan (h, hc); **The Bodigulps** by Jenny Nimmo (h, hc).

**MACMILLAN UK**  
Sep '01: **Emergency** by Ray Hammond (h, hc); **Oct '01: The Fall of the Gods** by Peter F. Hamilton (h, hc); **Magma Mound** by Justina Robson (h, hc); **Warlock** by Wilbur Smith (h, hc); **Dec '01: The Cure of Souls** by Phil Rickman (h, hc); **Jan '02: The Ill-Made Mute** by Cecilia Dart-Thornton (h, hc); **Feb '02: The Scar** by China Miéville (h, hc); **Mar '02: The Skinner** by Neal Asher (h, hc); **Apr '02: Fallen Dragon** by Peter F. Hamilton (h, hc); **Jun '02: The Borribles** by Michael de Larrabetti (h, hc); **Jul '02: Magma Mound** by Justina Robson (h, hc); **Sep '01: Mary Shelley** by Miranda Seymour (h, hc, tp); **Nov '01: The Hollow House** by Carlo Deltona (h, hc); **NOXUS**

Jul '01: **Pleasure Trip** by Ashling Morgan (h, hc); **Oct '01: Beest** by Wendy Swanscombe (h, hc); **Nov '01: The Read Stephens Novels** by Stephen R. Donaldson (h, hc, tp); **ORION CHILDREN'S BOOKS**

Aug '01: **Arthur: At the Crossing Places** by Kevin Crossley-Holland (h, hc); **Oct '01: The Scorn of Magic** by Cliff McClish (h, hc, tp); **ORION/DOLANZEE**

Jul '01: **Norshadad** by James Barclay (h, hc); **Nightchild** by James Barclay (h, hc); **Forests of the Heart** by Charles de Lint (h, hc, tp); **VALIS** by Philip K. Dick (h, hc); **Year of the Moon** by Philip K. Dick (h, hc); **The Riddle-Master's Game** by Patricia McKillip (h, hc); **Salt** by Adam Roberts (h, hc); **The Stochastic Man** by Robert Silverberg (h, hc); **T2: Infiltrator** by J. Strling (h, hc); **Aug '01: Time and Again** by Jack Finney (h, hc); **Debt of Bones** by Terry Goodkind (h, hc); **Faith of the Fallen** by Terry Goodkind (h, hc); **The Lathes of Heaven** by Ursula Le Guin (h, hc); **The Foreigners** by James Lovegrove (h, hc); **Sep '01: Toxicology** by Steve Aylett (h, hc); **Oct '01: The Riddle-Master's Game** by Patricia McKillip (h, hc); **Darkest Hour** by Mark Chadbourne (h, hc); **Mistress of Mistresses** by E.R. Eddison (h, hc); **Bored of the Rings** by The Harvard Book Club (h, hc); **The Collapse** by Jacoby (h, hc); **The Collapse** by Will McCarthy (h, hc); **Once: First Blood: Book 3: Warriors of the Tempest** by Brian Nichols (h, hc); **Forward: Mieves' Diary** 2002 by Terry Pratchett, Stephen Briggs & Paul Kidby (h, hc); **Oct '01: The Stars My Destination** by Alfred Cester (h, hc); **Childhood's End** by Arthur C. Clarke (h, hc); **The Man in the High Castle** by Philip K. Dick (h, hc); **Shadows Fall** by Simon R. Green (h, hc); **The Last Days of Pompeii** by H. G. Wells (h, hc); **The Stainless Steel Rat Joins The Circus** by Harry Harrison (h, hc); **The Moon is a Harsh Mistress** by Robert A. Heinlein (h, hc); **June** by Frank Herbert (h, hc); **The Last Hero** by Stephen Jones & David Sutton (h, hc); **Smoking Poppy** by Graham Joyce (h, hc); **The Left Hand of Darkness** by Ursula Le Guin (h, hc); **The Last Days of Pompeii** by H. G. Wells (h, hc); **A Canticle for Leibowitz** by Walter M. Miller, Jr. (h, hc); **Gloriana, or The Unfitted** by Michael Moorcock (h, hc); **Ring** by Michael Moorcock (h, hc); **The Last Hero** by Stephen Jones & David Sutton (h, hc); **Complete Roderick** by John Sladek (omni-bus, hc); **The Day of the Triffids** by John Wyndham (h, hc); **Nov '01: Empress of the Endless Dream** by Tom Arden (h, hc); **Sisterhood of the Blue Storm** by Tom Arden (h, hc); **Flow My Tears, The Policeman Said** by Philip K. Dick (h, hc); **Drinking Midnight Wine** by Simon R. Green (h, hc); **Prophecy** by Elizabeth Haydon (h, hc); **Rhapsody** by Elizabeth Haydon (h, hc); **The Riddled Night** by Valery Lant (h, hc); **The Way of the Rose** by Elizabeth Haydon (h, hc); **The Well of the Unicorn** by Fletcher Pratt (h, hc); **Dec '01: Only an Alligator** by Steve Aylett (h, hc); **The Pillars of Creation** by Terry Goodkind (h, hc); **Blade Runner & Eye & Talon** by K.K. Jeter (h, hc); **The Second Book of Lankmar** by Fritz Leiber (h, hc); **Chasm** City by Alastair Reynolds (h, hc); **The Invisible Man** by H.G. Wells (h, hc); **Jan '02: Deep Future** by Stephen Baxter (h, hc); **Force of Our Shadow** by Jonathan Carroll (h, hc); **The Black Swan** by Mercedes Lackey (h, hc); **Feb '02: Marmoth: Book Three: Icebones** by Stephen Baxter (h, hc); **Schill's Landing** by Greg Egan (h, hc); **Courage of Falcons** by Hester Leslie (h, hc); **Altered Carbon** by Richard Morgan (h, hc); **The Emperor of Dreams** by Clark Ashton Smith (h, hc); **The Fresco** by Sheri S. Tepper (h, hc); **Grass** by Sheri S. Tepper (h, hc); **Mar '02: Only an Alligator** by Steve Aylett (h, hc); **A Fall of Moondust** by Arthur C. Clarke (h, hc); **Watching Trees Grow** by Peter F. Hamilton (h, hc); **The Eyes of God** by John Marco (h, hc); **The Saints of the Sword** by John Marco (h, hc); **Lyonesse: Suldurn's Garden** by Jack Vance (h, hc).

Apr '02: *Velocity Gospel* by Steve Aylett (tp); *Enter by Greg Bear* (r, tp); *Infinities* ed. by Peter Crowther (hc); *Orphe* by Mary Gentile (cm, tp); *Worlds* by Joe Haldeman (r, tp); *The Wyrdlist* Linn A Diaword Quookbook by David Langford (nf, tp); *The Hope* by James Lovegrove (r); *Imagined Slights* by James Lovegrove; *The Longest Way Home* by Robert Silverberg (hc, tp); *The Jonah Kit* by Ian Watson (r, tp); *Peace* by Gene Wolfe (r, tp).

May '02: *The Wooden Sea* by Jonathan Carroll (r); *Mistress of the Catacombs* by David Drake (r); *The Dragon Walling* by John M. Ford (r); *Bold as Love* by Gwyneth Jones (r); *Castles Made of Sand* by Gwyneth Jones (hc, tp); *Redemption Ark* by Alastair Reynolds (hc, tp); *The Way of Light* by Storm Constantine (r); *Summer Time* by Paul Cornell (hc, tp); *Something More* by Paul Cornell (r); *Minority Report* by Philip K. Dick (r); *The Pillars of Creation* by Terry Goodkind (r); *Trail of Fire* by Kate Jacoby (r); *The Chronicles of Corum* by Michael Moorcock (r, omnibus, tp); *On Adam Roberts* (r); *The Visitor* by Sheri S. Tepper (r, hc, tp).

**ORION/PHOENIX**  
Jul '01: *The Bottoms* by Joe R. Lansdale (r, tp); *Cold in July* by Joe R. Lansdale (r, tp); *Savage Season* by Joe R. Lansdale (r, a, tp).  
Jul '01: *Atom* by Steve Aylett (r, tp); *The Thief of Time* by John Blyden (r); *Beastly Tales from Here and There* by Vikram Seth (hc, tp).

**OXFORD UNIVERSITY PRESS**  
Jul '01: *The If Game* by Catherine Storr (ya, tp).  
Sep '01: *The Crown of Dalemark* by Diana Wynne Jones (r, ya, tp); *The Spellcasts* by Diana Wynne Jones (r, ya, tp); *A Far Away Place* by Harriet Graham (r, tp); *Cuckoo* by Roger J. G. G. (r, ya, tp); *The Octave of Angels* by Margaret McAllister (ya, tp); *The Young Oxford Book of Timespaces* ed. by Dennis Pepper (ya, tp).  
Mar '02: *A Land Without Magic* by Stephen Elloz (r, ya, tp).

**PVH**  
Aug '01: *Dragonfire* by Humphrey Hawksley (r).  
Oct '01: *Dervish is Digital* by Pat Cadigan (r); *The Confederation Handbook* by Peter Harrison (r, nf); *A Crown of Lights* by Phil Rickman (r).  
Jan '02: *Emergence* by Ray Hammond (r).  
May '02: *Grindbook* by Neal Asher (r, tp).  
May '02: *The Ill-Made Mute* by Cecilia Bart-Thomson (r).

**PAPER TIGER**  
Aug '01: *Hardyware* by David A. Hardy (art, hc).  
Sep '01: *Paradox: The Art of Stephen Youll* by Stephen Youll (art, hc).  
Oct '01: *The Sketchbook* by Boris Vallejo & Julie Bell (art, hc); *Offerings: The Art of Brom* by Gerald Brom (art, hc).  
Jan '02: *Vincent Di Fate* by Vincent Di Fate (art, hc).  
Mar '02: *Papernazi* by John Grant (nf, tp).

May '02: *Perceptualistics* by Jael (art, hc); *Fantasy Art Techniques* by Boris Vallejo & Julie Bell (art, hc).

**PENGUIN/PUFFIN UK**  
Aug '01: *Dolphin by Neil Arkesy* (ya, tp); *Where Were You, Robert?* by Hans M. Erzenberger (ya, tp).  
Sep '01: *The Touchstone* by Andrew Norriss (ya, tp).  
Jan '02: *Thorn Ogres of Hagwood Book 2* by Robin Jarvis (ya, tp).  
Mar '02: *Castaways of the Flying Dutchman* by Brian Jacques (r, ya, tp).

**PHOENIX PRESS**  
Nov '01: *The Realm of Prestia John* by Robert Silverberg (r, nf, tp).  
**RANDOM HOUSE/ARROW**  
Jul '01: *Star Wars: The New Jedi Order: Balance Point* by Kathy Tyron (r, tp).  
Aug '01: *Star Wars: The New Jedi Order: Edge of Victory II: Rebirth* by Greg Keyes (r, x).  
Oct '01: *Valdim* by Donald James (r, tp).  
Nov '01: *Knot Garden* by Gabriel King (r); *Merrick* by Anne Rice (r, h).

**RANDOM HOUSE/CELESTURY**  
Oct '01: *Beyond Belief* by Serena Mackesy (a, hc).  
Nov '01: *White Knight* by Diana Gabaldon (tp); *Nonesuch* by Gabriel King (hc).  
Jan '02: *The Fire of Cross* by Diana Gabaldon (r); *Nonesuch* by Gabriel King (r, tp).  
**RANDOM HOUSE/DAVID FICKLING BOOKS**  
Mar '02: *Spindle's End* by Robin McKinley (r, hc).

**RED FOX**  
Jul '01: *Wild Child* by Chloe Rayben (r, ya, tp); *Shiva's Fire* by Suzanne Fisher Staples (r, ya, tp); *Bowling for Dragonslayer* by Rosemary Sutcliff (r, ya, tp).  
Aug '01: *Amongst the Imposters* by Margaret Haddox (r, ya); *Virtual Sexual Reality* by John R. Egan (r, ya, tp).  
Sep '01: *The Do Things Differently* There by Jan Mark (r, ya, tp); *The House of Arden* by E. Nesbit (r, tp).  
Oct '01: *Midnight's Choice* by Kate Thompson (r, ya); *Switchers* by Kate Thompson (r, ya); *Wild Blood* by Kate Thompson (r, ya).  
Nov '01: *Turnabout* by Margaret Haddox (r, ya).  
Mar '02: *Only Human* by Kate Thompson (r, ya).

**REBEL**  
May '02: *Taggering* by Brian Jacques (r, ya).  
Jul '01: *The Mammoth Encyclopedia of Science Fiction* by George Mann (nf, tp).  
Sep '01: *The Mammoth Book of Fantasy* ed. by Mike Ashley (tp); *The Mammoth Book of Best New Science Fiction 14* ed. by Gardner Dozois (r, tp); *The Mammoth Book of Vampire Stories* by Women ed. by Stephen Jones (tp).  
Oct '01: *The Collected Ghost Stories of E.F. Benson* by E.F. Benson (tp); *The Mammoth Book of Best New Horror 12* ed. by Stephen Jones (tp); *Nightshade: 20th Century Ghost Stories* ed. by Robert Phillips (tp).  
Nov '01: *Starlight Man: The Extraordinary life of Aigemon Blackwood* by Mike Ashley (nf, hc).

**SAROB PRESS**

Aug '01: *Knightshade* by Paul Féval (h, hc).  
Sep '01: *Can Such Things Be?* or *The Weird of the Beresford* by Keith Fleming (h, hc).  
Nov '01: *The Haunted River and Three Other Ghostly Novellas* by Mrs. J.H. Riddell (h, hc).

**SCHOLASTIC PRESS UK**  
Aug '01: *Protector of the Small: Squire* by Tamora Pierce (r, ya, tp); *Protector of the Small: 2: Page* by Tamora Pierce (r, ya, tp).  
Nov '01: *His Dark Materials* by Philip Pullman (om, ya, hc); *Mortal Engines* by Philip Reeve (ya, hc).

**SCHOLASTIC UK**  
Aug '01: *Protector of the Small: 1: First Test* by Tamora Pierce (r, ya, tp); *Protector of the Small: 2: Page* by Tamora Pierce (r, ya, tp).  
Oct '01: *The Decayed* by Richer Tackles Cusick (r, h, ya).  
Nov '01: *Fly-Blown* by Philip Wooderson (h, ya).

**SCHOLASTIC/POINT UK**  
Aug '01: *The Circle Opens* 1: *Magic Steps* by Tamora Pierce (r, ya, tp); *The Circle Opens* 2: *The Amber Spyglass* by Philip Pullman (r, ya, tp); *Northern Lights* by Philip Pullman (r, ya, tp); *Subtle Knife* by Philip Pullman (r, ya, tp).

**SERPENT'S TAIL**  
Sep '01: *The Gray's Anatomy* by Rachel Armstrong (tp).  
Oct '01: *The Quality of Light* by Christopher Kariwarty (a, hc).

**SEVERN HOUSE**  
Aug '01: *Dangerous Notes* by Gillian Bradshaw (a, hc); *Root V: The Swimmer* by Graham Masterton (h, hc).  
Oct '01: *Silent Vuk* by James Follett (hc).

**SIMON & SCHUSTER UK**  
Jul '01: *The Storm of Light: The Place of Truth* by Christian Jacq (hc, tp).  
**SIMON & SCHUSTER/EARTHLIGHT**  
Apr '01: *The Raven Prince* by Miller Lau. *A Song for Arbonne* by Guy Gavriel Kay (r); *Shadowkings* by Michael Cobley (tp).  
Aug '01: *The Voyage of the Jerle Shannara: Book Two* by Terry Brooks (tp); *The Lions of Al-Rassan* by Guy Gavriel Kay (r); *Wheeler* by Ian Stewart & Jack Cohen (r, tp); *The Obsidian Tower* by Freda Warrington (r).  
Sep '01: *The Voyage of the Jerle Shannara: Book One: Ilse Witch* by Terry Brooks (r); *The Voyage of the Jerle Shannara: Book Two: Antrax* by Terry Brooks (r, hc); *Impakto* by Richard Calder. *Oct '01: The Treason of Dorian* by Marcus Hemiman.  
Nov '01: *From the Dust Returned* by Ray Bradbury (r, c, h, hc); *Silverheart* by Michael Moorcock & Storm Constantine (r).  
Jan '02: *The Last Rune: Book Four: Unleashed* by Mark Anthony (tp); *The Last Rune: Book Three: The Dark Remains* by Mark Anthony (r); *Wizardborn* by David Farland (r); *Celtika* by Robert Holdstock (r).

Feb '02: *The Dreamthief's Daughter* by Michael Moorcock (r); *Carolans' Conquest* by Caisel Mor (r); *Downs-Lord Domsday* by John Whitcomb.  
Mar '02: *Lord Soth* by Richard Calder; *Ares Express* by Ian McDonald (r).  
Apr '02: *Runeblades* 4 by David Farland (tp); *Through the Darkness* by Harry Turtledove (r).

May '02: *Green Rider* 2 by Kristen Britain Effendi by Jon Courtenay Grimwood (hc); *Pashazade* by Jon Courtenay Grimwood (r, tp).  
Jun '02: *Shadowgod* by Michael Cobley (tp).  
**SIMON & SCHUSTER/POCKET ESSENTIALS**

Jul '01: *Science Fiction Films* by John Costello (nf); *Stephen King* by Peter Mann (nf).  
**SIMON & SCHUSTER/POCKET UK**  
Jul '01: *The Stone of Light: The Wise Woman* by Christian Jacq (r).

Jul '01: *Worlds of Wonder: How to Write Science Fiction and Fantasy* by David Gerrold (r, nf, hc).

**TRANSWORLD/BANTAM UK**  
Jul '01: *Mean Spirit* by Will Kingdon (tp).  
Aug '01: *Lucifer* by Michael Cordy (r, tp).  
Oct '01: *Deadhouse Gods* by Steven Erikson (r); *A Kiss of Shadows* by Laurell K. Hamilton (r).

Dec '01: *Memories of Ice* by Steven Erikson (tp).  
Feb '02: *Cattani #4* by Anne McCaffrey (hc).  
Apr '02: *Ravenheart* by David Gemmell (r, tp); *Stormrider* by David Gemmell (hc).  
May '02: *The Standing Dead* by Ricardo Pinto (tp, hc).  
Jun '02: *Contact* by John Meany (hc); *The Fifth Sorceress* by Robert Newcomb (hc).

**TRANSWORLD/CORGI**  
Jul '01: *The Girl Who Knew* by Sandra Glover (r, ya); *On the Edge of the World* by Gary Kilduff (r, ya); *Acorna's World* by Anne McCaffrey & Elizabeth Ann Scarborough (r).  
Nov '01: *Nanny Ogg's Cookbook* by Terry Pratchett, Stephen Briggs & Tina Harman (art, tp); *The Truth by Terry Pratchett* (r); *Web Site Story* by Robert Rankin (r).

Feb '02: *The Skies of Pern* by Anne McCaffrey (r).  
Apr '02: *The Sandom of the Operator* by Robert Rankin (r).  
May '02: *Time of Time* by Terry Pratchett (r).  
**TRANSWORLD/DOUBLEDAY UK**  
Sep '01: *The Edge Chronicles: Curse of the Gloomglozier* by Paul Stewart & Chris Riddell (ya).  
Nov '01: *The Amazing Maurice and His Educated Rodents* by Terry Pratchett (r, hc); *The Fandom of the Operator* by Robert Rankin (hc).

**WARNER UK**  
Sep '01: *Killing Time* by Caleb Carr (r).  
Mar '02: *Classic Irish Folk-Tales* by Michael Scott (c, tp).

**THE WOMEN'S PRESS**  
Aug '01: *Parable of the Sower* by Octavia E. Butler (r, tp); *Parable of the Talents* by Octavia E. Butler (r, tp).  
Nov '01: *Herland* by Charlotte Perkins Gilman (r, tp).

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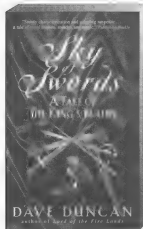
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# OUT OF THIS WORLD



## SKY OF SWORDS

A Tale of the King's Blades

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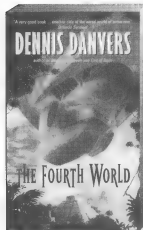
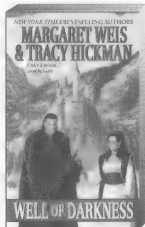
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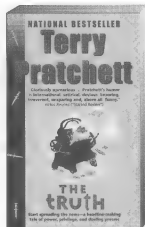
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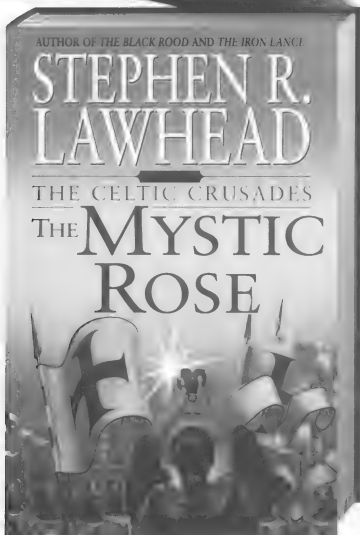
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# JANUARY

**CHILDREN'S FANTASY FICTION: DEBATE XIV: FOR THE 21ST CENTURY** (Jan 7-9 '02) Reading, UK. Academic conference. Info: Helen Briston, Conference Administrator, MCCA, Liverpool John Moores University, John Waters Building, S43, York Road, Liverpool, L17 9R, UK. email: h.briston@livjm.ac.uk

**MARCONI** (Jan 11-13 '02) Remada Inn and Conference Center, Williamsburg, VA. Relaxation. Memb: \$15 to 11/01, then \$25 (cheques to MarConi). Info: MarConi 2002, c/o Michelle Morris, 10000 S. York Road, VA 22693, info@marconinor.net; website: www.marconinor.net

**RUSTYCON 19** (Jan 11-13 '02) Doubletree Hotel Bellevue, Bellevue WA. Go! David Gerrold. AGoH: Elissa Mitchell. FG0H: Ann Prather. Memb: \$40 to 11/30/01, then \$55. Info: Rustycon 19, Box 84291, Seattle WA 98123-0291; email: rustycon19@hotmail.com; website: www.rustycon.com

**ARISIA** (Jan 18-20 '02) Boston Park Plaza Hotel & Towers, Boston MA. Go! Katherine Kurtz. AGoH: Tristan Alexander. FG0H: Eugene Heller. Info: Arisia Inc., 1 Kendall Square, PMB 322, Building 600, Cambridge MA 02139; website: www.arisia.org

**CHATTACON XXVII** (Jan 18-20 '02) Clarion Hotel, Chattanooga TN. Go! Michael Rawn. Artists: Robert Davis. Special Guest: Jack McDavitt. TM: Charles Grant. Regional Artist: Gordon Gerskin. Memb: \$30 to 12/31/01, then \$45. Info: Chattanooga '02, Box 23908, Chattanooga TN 37422-3908; email: info@chattacon.org; website: www.chattacon.org

**CONFUSION** (Jan 18-20 '02) The Warren Travelodge, Warren MI. Go! George R.R. Martin. AGoH: Pete Abrams. Go! Guy Conzomogian. FG0H: Heather Alexander. TM: Sherry Sherry. Memb: \$30 to 11/01, then \$35. Info: Confusion, Box 8284, Ann Arbor MI 48107; email: conf@stlilly.org; website: www.stlilly.org/confusion.htm

**VERICON** (Jan 25-27 '02) Sever Hall, Harvard, Cambridge MA. Guests: Terry Meador, Esther Fries, Donald Meador, Jeremiah Jackson, Stephen Mulholland, Susan Schwartz. Info: Harvard-Radcliffe Science Fiction Assoc., c/o 4 University Hall, Cambridge College, Cambridge MA 02138; email: twim@fas.harvard.edu; website: www.vericon.org

**BOSKONE 39** (Feb 15-17 '02) Sheraton Framingham Hotel, Framingham MA. Go! Neil Gaiman. AGoH: Stephen Hickman. Special Guest: Mary Wollmer. Featured Film: Tom Holt. Memb: \$38 to 9/4/01. Info: Boskone 39, Box 809, Framingham MA 01701; fax: (617) 776-3243; email: boskone@nesla.org; website: www.nesla.org/boskone

**SHVEACON** (Feb 15-17 '02) Holiday Inn Hotel Tangwood, Roanoke VA. Go! David Drake. AGoH: Daniel Horne. TM: Rikk Jacobs. Memb: \$15 to 10/30/01, \$20 to 2/1 '02, then \$25. Info: ShveaCon, Box 416, NVA 24482; email: shvea@shvea.com; website: shveacon@msn.com; website: 63-84.70.96

**CONDFW** (Feb 22-24 '02) Radisson Hotel Dallas North, Richardson TX. Go! R. M. Memb: \$20 to 11/02, then \$25. Info: CONDFW, c/o 909 Eric Lane, Farmers Branch TX 75044; email: info@condfw.org; website: www.condfw.org

**CON-DOR 2002** (Feb 22-24 '02) Doubletree Hotel, Del Mar CA. GoHs: TBA. Memb: \$20 to 1/30/01, \$35 to 1/30/01, \$55 to 3/10/02, then \$45. Info: Con-Dor, Box 15771, San Diego CA 92175-5771; email: dkeals@home.com; website: www.scar.to/ConDor

**MARCONI 2002** (Mar 2-4 '02) Senior Center, Queen's University of Belfast, Belfast, Northern Ireland. AGoH: David W. Groves. Ian McDonald. Memb: £12 starting / IRE15 to 10/31/01, then more. Info: MarConi V, c/o Bandon Street, Belfast BT6 8GD, UK; email: marconiv@hotmail.com; website: www.marconiv.com

**COASTCON XXIV** (Mar 15-17 '02) Mission Coast Conference Center, Santa Cruz CA. Resor, Biloxi MS. GoHs: Joseph Sherman. AGoH: Nene Thomas. FG0H: Alfred Richard. Media GoHs: Danny Strong, Larry Bagby. Guests: Steven Brink, Keith R.A.

DeCandido, Mary Hanson-Roberts, Steve Thomas, more. Memb: \$35. Info: CoastCon XXIV, c/o 1400 Highway 43, Empress, BC V2Y 2T7; email: coastcon@coastcon.org; website: www.coastcon.org

**LUNACON 2001** (Mar 15-17 '02) Rye Town Hall, Rye NY. GoHs: Alan Dean Foster. AGoH: James Gurney. FG0Hs: Val & Ron Ontell. Special Guest: Peter F. Hamilton. TM: Roberta Rogers. Memb: \$36 to 2/22/01, then \$45. Info: Lunacon 2001, New York NY 10008-3566; email: lunacon@lunacon.org; website: www.lunacon.org

**A&M College Station TX**. GoH: Neil Gaiman. Memb: \$20 pre-reg, at door \$22. Info: AggeCon 33, Memorial Student Center Box 11, Texas A&M University, TAMUS 1237, College Station TX 77843-1237; (979) 845-1515; fax: (979) 845-5177; email: aggiecon@tamu.edu; website: aggiecon.tamu.edu

**SWANCON 26** (Mar 22-24 '02) Holiday Inn Select, Memphis TN. GoH: C.J. Cherryh. AGoH: Tom Kidd. TM: Cullen Johnson. Guests: Jane Fancher, more. TBA. Memb: \$25 to 11/30/01, \$30 to 3/10/02, then \$35. Info: midSouthCon, Box 11446, Memphis TN 38132; (901) 664-6760; email: info@midSouthcon.org; website: midSouthcon.org

**SWANCON 26** (Mar 28-31 '02) The King's Perth Hotel, Perth, WA, Australia. Australia's AMCon. AGoH: Robert Davis. GoHs: McDouall. Memb: A\$110. Info: Swancon, Box G429, Perth WA 6841, Australia; email: info@swancon.org.au; website: www.swancon.com

**HELICON 2 (EASTERCON)** (Mar 29-Apr 1 '02) Hotel de France, St Helier, Jersey, UK. AGoH: Guy Gavriel Kay. GoHs: John Harry Turtleford, Peter Weston. Memb: \$50 / £35 to 1/30/01, £40 (cheques to Helicon 2). Info: Helicon 2, 33 Myrick Drive, Wash Common, London SW18 2JL, UK; email: helicon2@smf.demon.co.uk; web site: www.smf.demon.co.uk/helicon2.htm

**WILLYCON 2002** (Mar 29-Apr 1 '02) The MN. GoH: Emma Bul. Will Shetterly. FG0H: Arthur Hlavaty. AGoH: Rick Berry. Memb: \$30 to 10/31/01. Info: Minicon, Box 480, Beverly, MA 01915; email: willycon@minicon.org; website: www.minicon.org

**WILLYCON 2002** (Apr 1-2 '02) Wayne State College, Wayne NE. Emph: "The Science" of Science Fiction. GoH: James P. Hogan. AGoH: Terese Nielsen. FG0H: Paul Adams. Memb: \$12 to 1/15/02, \$15 to 4/02, then \$20. Info: WillyCon 41, Wayne State College, 1111 Main St., Wayne NE 68787; (402) 775-7321, (402) 775-7259; email: scifi@wsc.edu or rovidt@wsc.edu; website: www.wsc.edu/student/activities/dads/dads/willycon

**WCHD HORROR 2002** (Apr 11-14 '02) Radisson Hotel O'Hare, Rosemont IL. GoHs: Gene Wolfe, Neil Gaiman. AGoH: Randy Broecker. TM: Gahan Wilson. Photography GoH: Beverly. Film GoH: J. R. Kelly. AGoH: Melissa Singer. Musician GoH: Liz Mandville-Greene. Memb: \$75 to 1/10/02, then \$85. Info: WCHD, c/o 15000 W. 125th St., Edenwald OH 44124; email: wchd@wchd.com; website: www.wchd2002.org

**DORTCON 2002** (Apr 12-14 '02) Dortmund, Germany. GoH: Norman Spinrad. Memb: \$10 MS to 12/31/01. Info: Michael Eicht, c/o 025353-02, Eichenwald D-65879 Schalksmühle, Germany; email: DortCon@erc.com

**I-CON 21** (Apr 19-21 '02) State University of New York, Stony Brook, NY. GoHs: TBA. Guests: Jim Frenkel, Karen Joy Fowler, Ood Gongbang, James Morrow, Joan Vinge, F. Paul Wilson, more. Memb: \$28 to 11/02/01, \$40 to 4/02, then \$50. Info: I-Con Science Fiction, Box 550 Stony Brook NY 11790-0550; (631) 632-6045; fax: (631) 632-6333; email: info@iconsci.org; website: www.iconsci.org

**NEBULA AWARDS BANQUET WEEKEND** (Apr 25-28 '02) Westin Crown Center, Kansas City, MO. GoHs: TBA. Info: kcsfsciencefiction.org/2002nbs.htm

**BOOK EXPO AMERICA** (May 3-5 '02) Mission Coast Conference Center, Santa Cruz CA. Info: BookExpo America, 383 Main Ave., Norwalk CT 06851; (203) 840-5614; fax: (203) 840-9614; email: comments@bookexpo.readexpo.com; website: bookexpo.readexpo.com

# MAY 2002

**LEPRECON 28** (May 17-19 '02) Embassy Suites, St. Louis MO. Emph: SF. AGoH: Art. GoH: Peter David. AGoH: Monte M. Moore. Music Guests: Jeff & Maya Kassinene-Bornhoff. Memb: \$30 to 1/31/01, \$35 to 5/16/02, then \$40. Info: LepreCon '02, Box 26665, Tempe AZ 85285; (480) 945-6890; email: lep28@leprecon.org; website: www.leprecon.org/lep28/index.htm

**CONQUEST '03** (May 24-26 '02) Airport Hilton, Kansas City, MO. GoH: Connie Wilke. FG0H: Michael Walsh. TM: Patrick L. McElroy. Memb: \$20 to 10/1/01, \$25 to 2/1/02, \$30 to 4/30/02, then \$40. Info: ConQuest '03, Box 38212, Kansas City MO 64171-8212; email: Lilan Halama, haliama@kcsciencefiction.org; website: www.kcsciencefiction.org/conq3.htm

**OASIS 15** (May 24-26 '02) Radisson Plaza, Orlando FL. GoH: Ben Bova. AGoH: TBA

**CON WITH THE WIND** (May 31-Jun 3 '02) West Plaza Hotel, Wellington, New Zealand. New Zealand Nat Con. GoHs: Joe & Gay Henderson. AGoH: Alan Robson. Memb: NZ\$80. Info: CON With The Wind, Box 11-Elstichson, New Zealand. Email: enquiries@con-with-the-wind.sfr.nz; website: con-with-the-wind.sfr.nz

**CONVERGENCE** (Jun 7-10 '02) Cato Conference Center, Melbourne, Australia. 41st Australian Nat Con. GoHs: Joe & Gay Henderson, Sean Williams, Lucy Sussex. GoHs: R. M. Jack. Memb: A\$165 to 4/30/02, then A\$220. Info: Convergence 2002, Box 1212K, Melbourne, Victoria 3008; (03) 9288-9953, fax (03) 9387 6795; email: con@convergence.com.au; website: www.vicnet.net.au/convergence

**WILLYCON 2002** (Jun 14-16 '02) Huntsville Hilton, Huntsville AL. GoH: Allen Steele. AGoH: Bob Eggleton. FG0Hs: Nicki Kirby Lynch, TBA. Connie Wilke. Guests: Robert Daniels, Sherry Green, T. Weisskopf. Memb: \$30 to 5/28/02. Info: DeepSouthCon, Box 4857, Huntsville AL 35894; email: willycon@deepouthcon.org; website: www.constellation.org/dsc40/

**RELAXCON** (Jun 14-17 '01) White Sands, New Mexico. AGoH: Arlie Stead. Queensland, Australia. Info: Eric Lindsay, Box 640, Arlie Beach, QLD 4802, Australia; email: eric@wrevenge.com.au; website: www.wrevenge.com.au

**COLONIACON** (Jun 22-23 '02) Cologne, Germany. Guests: Uwe Anten, Werner K. Gies, Ronald M. Hahn, Kai Meyer, Horst Pukatz. Memb: DM 30. Info: email: webmaster@coloniadon.de; website: www.coloniadon.de

**SCIENCE FICTION RESEARCH ASSOCIATION CONFERENCE** (Jun 28-Jul 1 '02) New Lanark, Scotland. Academic conference. Theme: Utopia. GoH: Pat Cadigan, Paul M. K. Martin. Info: email: farah@fmlj.demo.co.uk

**EUROCON 2002** (July 2-7 '02) Chetober (and Prague), Czech Republic. Guests: Kirk Bulwyer, Jerry Pournelle, Robert Asprin, J. Morresey. Info: email: SFC Avalon, c/o 10000 S. York Road, VA 22693; website: eurocon2002.scifi.cz

**WESTERCON 55: CONAGRIE** (Jul 4-7 '02) Los Angeles Airport Radisson Hotel, Los Angeles, CA. AGoH: TBA. GoHs: Ross Chamberlain. Ed. GoH: Beth Meade. AGoH: Robert Lichtman. Memb: \$60 to 11/30/01, then \$70. Info: Westercon 55, SCIF, Inc. Box 8445, Van Nuys CA 91409; website: www.westercon.org/55/

**41ST JAPAN GYOKON SF CON** (Jul 13-14 '02) Hotel National, Yamaguchi-shi, Shimonae, Japan. Info: email: u-con@mbf.nifty.com; website: homepage.nifty.com/~u-con/

**LIBERTYCON 16** (Jul 26-28 '02) Chattanooga TN. GoH: S.M. Stirling. AGoH: Larry S. Grant. AGoH: R. M. Fingo. M. D. Darryl Elliot. Info: email: babrak@libertycon.org; website: www.libertycon.org

**AUGUST 2002** **2002: A DISCOVERY OF THE YEAR** (Aug 16-19 '02) Hanover International Hotel, Hinckley, Leicestershire, UK. GoH: Terry Pratchett. Guests: Stephen Briggs, Paul

Kidby, Bernard & Isobel Pearson, Graham Higgins, Dave Langford, Josh Kirby, Colin Smith, Stephen King, Jay Hurst, Diana Duane, Peter Morfower. Memb: £45; no memberships after 7/16/02. Info: The Discworld Convention 2002, Box 2002, Road 1, Broomfield, Essex S26 4AQ 0709 226 4571; email: info@dwcon.org; website: www.dwcon.org

**CONJOSE/WORDCON 80** (Aug 29-Sep 2 '02) Sheraton Convention Center, San Jose CA. GoH: Verner Vinge. AGoH: David Cherry. FG0Hs: Bob & John Trimble. TM to 10/1/01, then \$150. Info: ConJoSe/WordCon 80, 11212 to 12/31/01, then more. Info: ConJoSe, Box 36333, Sunnyvale CA 94088-1363; email: info@conjose.org; website: www.conjose.org

**29TH FRENCH NATIONAL SF CON** (Aug 29-Sep 1 '02) Liège, Belgium. Memb: 1000 Franc. Info: 29th FN, 51 rue Alain le Bussey, rue du Cimetière, 21, 4130 Enxelles, Belgium.

**WORLD FANTASY CONVENTION 2002** (Oct 31-Nov 3 '02) Hilton Minneapolis and Towers, Minneapolis MN. GoHs: Dennis Etchison, Jonathan L. Howard, Kathe Koja, Stephen King, Dave McKean. Memb: \$10 to 11/4/01, then more (cheques to World Fantasy Convention). Info: World Fantasy Convention, Box 31701, Rochester NY 14603-1701; (716) 342-4400; email: info@wfc.org; website: www.rochesterfantasyfans.org/astro02.htm

**ASTRONOMICON '02** (Nov 1-3 '02) Sheraton Four Points, Rochester NY. GoH: David Weber. AGoH: Russ Thompson. Music Guests: TBA. Info: The Rochester Fantasy Fans, Box 31701, Rochester NY 14603-1701; (716) 342-4400; email: info@wfc.org; website: www.rochesterfantasyfans.org/astro02.htm

**WORLD HORROR CON CON** (Apr 17-20 '03) Hilton Kansas City Airport, Kansas City MO. GoH: Graham Masterton. AGoH: Nick Smith. TM: Laurel K. Hamilton. More. Memb: \$10 to 12/31/01, then \$20. Info: 4/30/02 (cheques to KASCFSS). Info: Dee Wills, c/o 2448-9808/WHC2003 c/o KASCFSS, Dallas TX 75244; email: info@wcf.org; website: www.wcf.org/conlinks.htm

**SEACON '03 (EASTERCON)** (Apr 18-21 '03) venue TBA. 54th British National Con. Memb: £25 to 11/1/01. Info: The Orchard, Tonwell, Herts, SG12 0HR, UK; email: info@seacon03.org; website: www.seacon03.org

**BOOK EXPO AMERICA** (May 30-Jun 1 '03) LA Convention Center, Los Angeles CA. Info: BookExpo America, 383 Main Ave., Norwalk CT 06851; (203) 840-5614; fax: (203) 840 9614; email: comments@bookexpo.readexpo.com; website: bookexpo.readexpo.com

**CONSTRUCTION** (Jul 5-6 '03) Cardiff, UK. Theme: Convention Running. Info: ConConstruction, 37 St. Peters Street, Oxford, Oxford OX1 2EP, UK; email: info@dragonet.org.uk/ConConstruction/

**CONJOS/WORDCON 81** (Aug 28-Sep 1 '03) Metro Toronto Convention Center, Royal York Hotel (and others), Toronto, Ontario, Canada. GoHs: George R.R. Martin, Robert M. Coates, M. D. Darryl Elliot. Info: Honor: Robert Bloch. TM: Spider Robinson. Memb: \$135 / £320. Info: Torcon 3, Box 3, Station A, Toronto, Ontario M5W 1A2, Canada; email: info@torcon3.ca; website: www.torcon3.ca

**BOOK EXPO AMERICA** (Jun 4-6 '04) McCormick Place, Chicago IL. Info: BookExpo America, 383 Main Ave., Norwalk CT 06851; (203) 840-5614; fax: (203) 840 9614; email: comments@bookexpo.readexpo.com; website: bookexpo.readexpo.com

**BOOK EXPO AMERICA** (Jun 3-5 '05) Jacob K. Javits Center, New York NY. Info: BookExpo America, 383 Main Ave., Norwalk CT 06851; (203) 840-5614; fax: (203) 840 9614; email: comments@bookexpo.readexpo.com; website: bookexpo.readexpo.com

**BOOK EXPO AMERICA** (Jun 3-5 '05) Jacob K. Javits Center, New York NY. Info: BookExpo America, 383 Main Ave., Norwalk CT 06851; (203) 840-5614; fax: (203) 840 9614; email: comments@bookexpo.readexpo.com; website: bookexpo.readexpo.com

**BOOK EXPO AMERICA** (Jun 3-5 '05) Jacob K. Javits Center, New York NY. Info: BookExpo America, 383 Main Ave., Norwalk CT 06851; (203) 840-5614; fax: (203) 840 9614; email: comments@bookexpo.readexpo.com; website: bookexpo.readexpo.com

**BOOK EXPO AMERICA** (Jun 3-5 '05) Jacob K. Javits Center, New York NY. Info: BookExpo America, 383 Main Ave., Norwalk CT 06851; (203) 840-5614; fax: (203) 840 9614; email: comments@bookexpo.readexpo.com; website: bookexpo.readexpo.com

**BOOK EXPO AMERICA** (Jun 3-5 '05) Jacob K. Javits Center, New York NY. Info: BookExpo America, 383 Main Ave., Norwalk CT 06851; (203) 840-5614; fax: (203) 840 9614; email: comments@bookexpo.readexpo.com; website: bookexpo.readexpo.com

## Magazines Received - July



*Analog Science Fiction and Fact*—Stanley Schmidt, ed. Vol. 121 No. 10 October 2001, \$3.50, 11 times a year, 144pp, 13 x 21 cm. Novella by Paul Anderson, novelettes by David Hatch, David Phalen, Rajnar Vajra; short stories by Tom Sweeney, Stephen L. Burns. Cover by David A. Hardy.

*Asimov's Science Fiction*—Gardner Dozois, ed. Vol. 25, No. 9 Whole Number 308, September 2001, \$3.50, 11 times a year, 144pp, 13 x 21 cm. Novella by Eliot Fintushel; novelettes by Jim Grimsley, Robert R. Chase; short stories by Mike Resnick, John Alfred Taylor, Lois Tilton, Bruce Sterling; poetry by Ian Watson, reviews, etc. Cover by Arthur Robert.

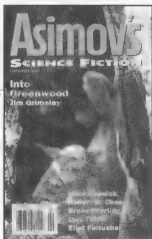
*Dreams of Decadence*—Angela Kessler, ed. #15, Autumn 2001, \$5.00, quarterly, 40pp, 21 x 27 1/2 cm. Small-press vampire magazine with fiction by Sarah A. Hoyt, Jennifer Quail and Sherrie Brown, plus poetry. Cover by Marianne Plumridge-Eggleston. Subscription: four issues, \$15.00, from DNA Publications, P.O. Box 2988, Radford VA 24143-2988.

*Interzone*—David Pringle, ed. No. 169, July 2001, £3.00, monthly, 68pp, 21 x 27 1/2 cm. British SF/F magazine. Stories by Ian R. MacLeod, Gwyneth Jones, Stephen Baxter, Matt Colborn, Neal Asher, Mat Coward; interview with Ian R. MacLeod, and reviews. Cover by Roy Virgo. Subscription: £40.00/\$26.00, overseas subscriptions, for 12 issues. Interzone, 217 Preston Drive, Brighton BN1 6FL, UK.

*Journal of the Fantastic in the Arts*—W.A. Senior, ed. Vol. 11, No. 4, Whole No. 44, \$6.50, quarterly, 148pp, 15 x 23 cm. Academic journal with various articles including a note on pseudotranslations in Hungary, cultural negotiations in SF, and a major piece on SF in East Germany. Subscription: \$20.00 for four issues, payable to FAU, mail to JFA, Florida Atlantic University, Dept. of English, 777 Glades Road, Boca Raton, FL 33431-0991, or free with a membership in IFA.

*The Magazine of Fantasy & Science Fiction*—Gordon Van Gelder, ed. Vol. 101 No. 3, Whole No. 599, September 2001, \$3.50, 11 times a year, 164pp, 13 x 19 1/2 cm. This issue has a special Kate Wilhelm section with a novella by Kate Wilhelm, an appreciation and a bibliography. Other fiction includes short stories by Lawrence Miles, Alex Irvine, Michael Kandel, Robert Shekley, Laird Barron; and reviews by Charles de Lint, Elizabeth Hand, and Lucius Shepard. Cover by Richard Wilhelm.

*The New York Review of Science Fiction*—David Hartwell et al., eds. Vol. 13 No. 11, Whole No. 155, July 2001, \$3.50, monthly, 24pp, 21 1/2 x 28 cm. Review and criticism magazine, with essay-length and short reviews, etc. Articles include David Langford's quest for old material to include in *Maps: The Uncollected John Sladek*, a commentary on Clark Ashton Smith and tribute anthology *The Last Continent*, a search for wolves in the work of Gene Wolfe, and re-



views, etc. Subscription: \$32.00 per year to Dragon Press, Box 78, Pleasantville NY 10570.

*Nova Express*—Lawrence Person, ed. Vol. 6 No. 1, Spring/Summer 2001, \$5.00, irregular, 41pp, 21 x 28 cm. Critical SF magazine, featuring an interview with Tim Powers; an article by Ken MacLeod on the political/historical setting of *The Star Fraction* and other novels; plus reviews, etc. Cover by GAK. Subscription: \$15.00 for four issues, checks to *Nova Express*, Box 27231, Austin TX 78755-2231.

*Spectrum SF 6*—Paul Fraser, ed. Issue #6, July 2001, £3.99, quarterly, 160pp, 12 1/2 x 19 1/2 cm. SF perfect-bound small-press magazine. Serial by John Christopher, novelettes by Stephen Baxter & Simon Bradshaw, and Michael Coney; short stories by Mary Soon Lee, David Reel, and Eric Brown; reviews, etc. Subscriptions: £14.00/\$21.00 (surface mail) per year for four issues, to Spectrum Publishing, PO Box 10308, Aberdeen, AB11 6ZR, UK. See <www.spectrum.sf.co.uk> for credit card information, etc.

*The Third Alternative*—Andy Cox, ed. Issue #27, £25/\$6.00, bimonthly, 68pp, 21 x 21 1/2 cm. SF perfect-bound fiction semiprozine with stories by Mike O'Driscoll, Joel Lane, Muriel Gray and others, interviews with Luke Rhinchart and Muriel Gray, reviews, etc. Cover by Mike Bohatch. Subscriptions: £18.00/\$28.00, for six issues, to TTA Press, 5 Martins Lane, Witcham: Ely, Cambs CB6 2LB, UK, or TTA Press, PO Box 219, Olyphant PA 18447, USA.

*Utopian Studies*—Lyman Tower Sargent, ed. Vol. 12 No. 1, 2001, \$20.00, irregular, 281pp, 15 x 23 cm. Scholarly journal, with articles on utopias, plus bibliographies and reviews. Essays by Lyman Tower Sargent, Gib Prettyman, and others. Translation of *Oldie* by Jean-Baptiste Say. Available free to members of the Society for Utopian Studies. Membership: \$45.00 a year, to Lyman Tower Sargent, Society for Utopian Studies, Dept. of Political Science, Univ. of Missouri—St. Louis, 8001 Natural Bridge Road, St. Louis MO 63121-4499.

### The Outer Limits

CNN.com <www.cnn.com> talks about his life and work in "Neil Gaiman: I enjoy not being famous." (7/29/01)

*The LA Times*, August 12, 2001, features Forrest J Ackerman and his collection of memorabilia in the "Westside Weekly" section.

*The New York Times* <www.nytimes.com>, July 8, 2001. "Fritz, A Genre of the Intellect with Little Use for Ideas" subtitled "Intellectual Science Fiction is Hollywood's Orphan" by Lewis Beale discusses the difficulty of getting thoughtful SF to the screen.

*The New York Times* <www.nytimes.com>, August 2, 2001, has "A Scientist's Art: Computer Fiction", an article about Verner Vinge, his prescient novella "True Names", and the concept of a "technological

singularity".

*Paperback Parade* #56 has an interview with Henry Slesar conducted by Gary Lovisi. (\$8.00 form Gryphon Books, P.O. Box 208-209, Brooklyn NY 11228)

*Parsec*, Vol 4 No. 3, Spring/Summer 2001 has fiction by Frederick D. Brown and Leah Silverman, an interview with Edo van Belkom, and short articles about John Clute and Eileen Kernaghan.

*Sci Fiction* <www.scifi.com>, posted new fiction "The Other Real World" by Howard Waldrop (July 18, 2001); "Standing in His Light" by Kage Baker (July 25, 2001); Michael Swanwick's Periodic Table of Science Fiction — "Carbon", "Nitrogen", "Oxygen" and "Beryllium" by Michael Swanwick (July 25, 2001); "Shooting the Moon" by Geoffrey A. Landis (August 1, 2001); and "The Black Heart" by Patrick O'Leary (August 8, 2001).

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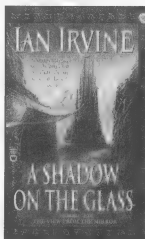
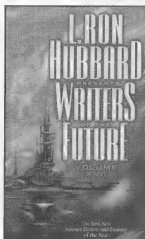
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# Books Received - July



Compiled by Charles N. Brown and Carolyn Cushman. Please send all corrections to Carolyn Cushman c/o Locus. We will run all verified corrections.

KEY: \* = first edition + = first American edition

\* Abbey, Lynn *Behind Time* (Ace 0-441-00831-3, \$6.50, 256pp, pb, cover by Phil Howe) Contemporary fantasy novel, sequel to *Out of Time*. Emma Merrigan seeks a way to free her mother from a magical coma.

Alexander, Lloyd *The Drackenbergs Adventure* (Penguin/Puffin 0-14-130471-5, \$5.99, 152pp, pb, cover by Stan Watts) Reprint (Dutton 1988) young-adult Graustarkian/alternate world adventure, the third in the "Vesper Holly" series.

Alexander, Lloyd *The Jedera Adventure* (Penguin/Puffin 0-14-131238-6, \$5.99, 152pp, pb, cover by Stan Watts) Reprint (Dutton 1989) young-adult Graustarkian/alternate world adventure, the fourth in the "Vesper Holly" series.

\* Andrews, W.C. Ice (Pocket 0-671-03994-6, \$4.99, 186pp, pb, cover by Lisa Falkenstein) Associational gothic horror novel, second in the "Shooting Stars" series. The author is probably still Andrew Niederman. Copyrighted by the Vanda General Partnership.

\* Anonymous, ed. *World of Darkness: Silent Striders & Black Flares* (White Wolf 1-56504-883-0, \$6.50, tp) Omnibus of two novelizations in the "Trite" series, based on the "Werewolf: The Apocalypse" role-playing games. Copyrighted by White Wolf.

Aubrey, Frank *The Devil-Tre of El Dorado* (Wildside Press 1-58715-428-5, \$17.50, 392pp, tp) Reprint (Hutchinson 1896) fantasy lost-race novel. There is a new introduction by John Gregory Batocourt. A print-on-demand edition, available online at <www.wildsidepress.com> or from Wildside Press, PO Box 45, Gillette NJ 07933-0045.

Baker, Kage *Mendoza in Hollywood* (HarperCollins/Eos 0-380-81900-7, \$6.99, 365pp, pb, cover by Michael Koelsch) Reprint (Harcourt 2000) SF time-travel novel, third in "The Company" series. The immortals hang out in southern California at the time of the Civil War.

+ Banks, Iain M. *Look to Windward* (Pocket 0-7434-2191-4, \$23.95, 369pp, hc, cover by Jerry Vanderstelt) SF novel of the Culture. First US edition (Orbit 2000).

\* Barrett, Neal Jr. *The Treachery of Kings* (Bantam Spectra 0-555-58196-1, \$6.50, 326pp, pb, cover by Daniel Merriam) Fantasy novel, sequel to *The Prophecy Machine*. Master Lizard Maker Firm has to deliver a lizard clock to an enemy king.

\* Barton, T.A. *A.T.A. Barron Collection: The Lost Years of Merlin, The Seven Songs of Merlin, The Fires of Merlin* (Penguin/Dutton 0-399-23734-8, \$14.98, 326+366+261pp, hc, cover by Mike Wimmer) Omnibus of three young-adult fantasy novels: *The Lost Years of Merlin* (1996), *The Seven Songs of Merlin* (1997), and *The Fires of Merlin* (1998). This appears to be an instant remainder edition.

Bear, Greg *The Forge of God* (Tor 0-7653-0107-5, \$16.95,

473pp, tp, cover by Alan Gutierrez) Reprint (Tor 1987) SF novel.

\* Bevis, Carrie A. *Forgotten Realms: Pool of Radiance: Ruins of Myth Drannor* (Wizards of the Coast 0-7869-1387-8, \$6.99, 308pp, pb, cover by Brom) Novelization of theSSI computer game based on the "Phlan Trilogy" based on the fantasy role-playing game. Copyrighted by Wizards of the Coast.

Bischoff, David *Nightworld* (Wildside Press 1-58715-264-9, \$14.95, 141pp, tp) Reprint (Del Rey 1979) horror novel, first in the series. A print-on-demand edition, available online at <www.wildsidepress.com> or from Wildside Press, PO Box 45, Gillette NJ 07933-0045.

Bonanno, Margaret *Wander Preternatural Two: Gyre* (Tor 0-312-87541-X, \$13.95, 320pp, tp) Reprint (Tor 2000) SF novel, sequel to *Preternatural*.

Bracken, Michael *Psi Corps* (Wildside Press 1-58715-270-3, \$14.95, 200pp, pb, cover by Michelangelo Flores) Reprint (Books in Motion 1995) SF detective novel. A print-on-demand edition, available online at <www.wildsidepress.com> or from Wildside Press, PO Box 45, Gillette NJ 07933-0045.

\* Bradley, Marion Zimmer & Deborah J. Ross *The Fall of Neskaya* (DAW 0-7564-0034-1, \$24.95, 431pp, hc, cover by Rottus Kukulis) SF novel set on Marion Zimmer Bradley's Darkover in the age of The Hundred Kingdoms, first volume in the "Clinging Tree" trilogy.

Brave, Gary *Elidir* (Tor 0-812-57591-1, \$7.99, 430pp, pb, cover by Patrick Faricy) Reprint (Forge 2000) SF thriller.

Brooke, Keith *Expatia* (Wildside Press/Cosmos Books 1-58715-331-9, \$15.99, 177pp, tp) Reprint (Collins 1991) SF novel. A print-on-demand edition, available online at <www.wildsidepress.com> or from Wildside Press, PO Box 45, Gillette NJ 07933-0045.

\* Budrys, Algis, ed. *L. Ron Hubbard Presents Writers of the Future Volume XVII* (Bridge 1-57318-222-2, \$7.99, 440pp, pb) Original anthology of 18 stories by contest winners, illustrated by "Illustrators of the Future" winners. There are articles on writing and art by L. Ron Hubbard, Roger Zelazny, and Sergey Poyarkov.

\* Bujold, Lois McMaster *The Curse of Chalion* (HarperCollins/Eos 0-380-97901-2, \$25.00, 442pp, hc) Fantasy novel. A down-on-his-luck warrior finds the gods have plans for him when he gets a job taking a princess in a cursed family.

Cabell, James Branch *Figures of Earth* (Wildside Press 1-58715-221-5, \$17.50, 356pp, tp) Reprint (McBride 1921) fantasy novel, volume two in the "Biography of the Life of Manuel." This is a print-on-demand book available online at <www.wildsidepress.com> or from PO Box 45, Gillette NJ 07933-0045.

Cabell, James Branch *The Line of Love* (Wildside Press 1-58715-351-3, \$17.50, 261pp, tp) Reprint (Harper 1905) fantasy novel, volume eight in the "Biography of the Life of Manuel." This is a print-on-demand book available online at <www.wildsidepress.com> or from PO Box 45,

Gillette NJ 07933-0045.

\* Callander, Don *Warlock's Bar & Grille* (Xlibris 0-7388-3337-1, \$16.00, 281pp, tp) Fantasy novel. A warlock opens a bar. This is dated 2000 but not seen until now. A print-on-demand book, available online at <www.Xlibris.com> or 1-888-7-XLIBRIS.

Card, Orson Scott *The Folk of the Fringe* (Tor/Orb 0-312-87663-7, \$12.95, 272pp, tp, cover by Glen Bellamy) Reprint (Phantasia 1989) collection of connected post-holocaust stories about Mormon survivors.

\* Carey, Diane *Star Trek: Challenger: Gateways, Book Two: Chalmarr* (Pocket 0-7434-1855-7, \$6.99, 334pp, pb) Star Trek novelization, second in a series of seven. Copyrighted by Paramount Pictures.

\* Cave, Hugh B. *The Evil Returns* (Leisure 0-8439-4893-0, \$5.99, 359pp, pb) Horror novel. A voodoo master plots to expand his hand in Haiti.

\* Chambers, Stephen *Hope's End* (Tor 0-312-87349-2, \$23.95, 319pp, hc, cover by Andrew Burward-Hoy) Science fiction novel. A young man gets in the middle of political conflict on a colony planet reduced to medieval technology, and invaded by aliens. A first novel.

Clark, Simon *Darkness Demands* (Leisure 0-8439-4898-1, \$5.99, 395pp, pb) Reprint (Cemetery Dance 2000, not seen) horror novel. A neighborhood cemetery is home to an ancient entity.

Clemens, James *Wit'ch War* (Ballantine Dell 0-345-41710-0, \$6.99, 542pp, pb, cover by Alan Pollack) Reprint (Del Rey 2000) fantasy novel, book three of "The Banned and the Banished".

\* Cowan, Steven R. *Gothica: Romance of the Immortals* (Southern Charm Press 0-9702190-5-9, \$18.95, 293pp, tp) Dark fantasy novel. A would-be author falls in love with a real vampire he meets online and travels back in time to save her. Southern Charm Press, 150 Caldwell Drive, Hampton GA 30228; 888-281-9393; e-mail <info@southerncharmpress.com>; website <www.southerncharmpress.com>.

Crawford, F. Marion *Khaled* (Wildside Press 1-58715-424-2, \$17.50, 258pp, tp) Reprint (Macmillan 1891) fantasy novel. There is a new introduction by Lee Weinstein. This is a print-on-demand book available online at <www.wildsidepress.com> or from PO Box 45, Gillette NJ 07933-0045.

\* Dafrow, Ellen & Terri Winding, eds. *The Year's Best Fantasy and Horror: Fourteenth Annual Collection* (St. Martin's Griffin 0-312-27544-7, \$18.95, cxi + 554pp, tp, cover by Thomas Canty) Best-of-the-year anthology of 44 stories and eight poems, and 111 additional pages containing a necrology by James Frenkel, summations of 2000 fantasy and horror by the editors, a media summary by Edward Bryant, and a comics summary by Seth Johnson. Also available as a St. Martin's hardcover (27541-2, \$29.95). Packaged and copyrighted by James Frenkel & Associates.

de Lint, Charles *Forests of the Heart* (Tor 0-312-87568-

## Books Received

I, \$14.95, 397pp, tp, cover by John Jude Palencar) Reprint (Tor 2000) contemporary fantasy novel set in de Lint's town of Newford.

\* DeMartino, Denny. **The Astrologer: Wayward Moon** (Mc 0-441-00830-5, \$6.50, 309pp, pb, cover by Fred Karmali) SF mystery, second in the series about a futuristic forensic astrologist. DeMartino is a pen name for Denise Vitola.

\* Dimitra, Ria. **The Blood Vials** (iUniverse.com/Writer's Club Press 0-595-12563-8, \$11.95, 172pp, tp) Vampire novel/gothic romance. A woman travels to England to meet long-lost relations and finds dark secrets. This is a print-on-demand edition available online at <www.iuniverse.com>, or from iUniverse.com, 5220 S 16th, Suite 200, Lincoln NE 68512.

\* Doherty, Robert. **Psychic Warrior: Project Aura** (Dell 0-440-23626-6, \$5.99, 311pp, pb) SF thriller, second in a series about a top-secret military team of psychic soldiers. An ancient psychic cabal called the Priory has infiltrated

the Psychic Warriors as part of a plan to gain world domination. Doherty is a pen name for Bob Mayer.

\* Dozois, Gardner, ed. **The Year's Best Science Fiction: Eighteenth Annual Collection** (St. Martin's Griffin 0-312-27478-5, \$18.95, xviii + 617pp, tp, cover by David A. Hardy) Best-of-the-Year anthology of 23 stories, with a summation of the year by Dozois. A St. Martin's hardcover edition (-27465-3, \$29.95) is also available.

\* Edgerton, Teresa. **The Queen's Necklace** (HarperCollins/Eos 0-380-78911-6, \$15.00, 579pp, tp) Fantasy novel. The queen loses the magic jewel that protects the land, just as goddesses are plotting to take over.

Ellis, Rhian. **Afraid After Life** (Penguin 0-14-100153-4, \$13.00, 292pp, tp) Reprint (Viking 2000) mystery novel of psychics both fake and real.

\* Ellison, Harlan. **The Essential Ellison: A 50-Year Retrospective** (Morpheus International 1-8333987-9, \$34.95, xvi + 1249pp, hc) Collection of stories and essays, edited by Terry Dowling, Richard Delap & Gil Lamont. This is revised and expanded from the earlier *Neo Prince* (1987) edition, with 17 additional items and a new preface,

"Prolegomenon: Millennial Musing" by Ellison; Dowling adds "Lagniappe" to its original introduction. We listed the simultaneous trade paperback edition last month.

+ Faber, Michel. **Some Rain Must Fall and Other Stories** (Harcourt/Harvest 0-15-601148-4, \$13.00, 263pp, tp, cover by Ron Watts) Collection of 15 stories, some with surreal, horror, SF, and fantasy elements. First US edition (Canongate UK 2000).

Faber, Michel. **Under the Skin** (Harcourt/Harvest 0-15-601160-3, \$13.00, 319pp, tp) Reprint (Canongate UK 2000) literary novel with horror, SF, and fantasy elements.

\* Farren, Mick. **More than Mortal** (Tor 0-312-87901-6, \$25.95, 383pp, hc) Lovecraftian vampire novel, the third in the series begun in *The Time of Feasting*. Renquist and his nosterati followers find the sleeping Merlin, but he's not the benign wizard of Arthurian legend.

Flynn, Michael. **In the Country of the Blind** (Tor 0-312-87444-8, \$27.95, 428pp, hc, cover by Alan Pollack) Reprint (Baen 1980) alternate history SF novel. This has been updated/revised to take in account changes in computer technology; his article on ciliology has also been added.

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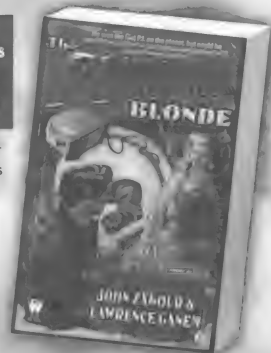
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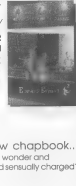
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## Books Received

+ Gambino, Fred **Ground Zero** (Sterling Publishing/Paper Tiger 1-85581-891-6, \$29.95, 112pp, hb, cover by Fred Gambino) Art book. Gambino discusses various considerations involved in each of the paintings. Foreword by Dick Jude, plus short essays by Elizabeth Moon, David Brin, Robert J. Sawyer, Jim Burns, and Chris Moore. This is the UK Paper Tiger edition, distributed in the US by Sterling Publishing, 387 Park Avenue South, New York NY 10016-8810; [www.sterlingpub.com](http://www.sterlingpub.com); 800-805-5489.

\* Gorman, Larry Mike **Universal Studios Monsters #1: Return of Evil: Dracula** (Scholastic 0-439-20846-7, \$4.50, 214pp, pb) Young-adult horror novel based on old horror movies. Three kids battle monsters out of old horror flicks, released when the movies were transferred to a special format. Copyrighted by Universal Studios Publishing Rights.

\* Gorman, Larry Mike **Universal Studios Monsters #2: Blood Moon Rising: The Wolf Man** (Scholastic 0-439-20847-5, \$4.50, 212pp, pb) Young-adult horror novel based on old horror movies. Three kids battle monsters out of old horror flicks, released when the movies were transferred to a special format. Copyrighted by Universal Studios Publishing Rights.

\* Gellis, Roberta **Thrice Bound** (Baen 0-671-31834-9, \$6.99, 534pp, pb, cover by Carol Heyer) Fantasy novel based on Greek myth. Hecate flees her father, a powerful mage.

\* Golden, Christopher **Buffly, the Vampire Slayer: The Lost Slayer, Part One: Prophecies** (Pocket Pulse 0-7434-1185-4, \$2.99, 134pp, pb) Novelization based on the TV series; this is part one of a serial novel. Copyrighted by Twentieth Century Fox Film.

\* Golden, Christopher **Proverbs: Laws of Nature** (Pocket Pulse 0-7434-0365-7, \$5.99, 275pp, pb, cover by Anna Dorfman) Young-adult werewolf novel, second in the series. Jack and Molly check out vicious animal attacks in Vermont.

\* Greenberg, Martin H. & Alexander Potter, eds. **Assassin Fantastic** (DAW 0-7564-0002-3, \$6.99, 308pp, pb, cover by Jody A. Lee) Original anthology of 16 fantasy stories featuring assassins. Authors included Tanya Huff, Lynn Flewelling, and P.N. Elrod.

Haggard, H. Rider **She and Allan** (Wildside Press 1-58715-422-6, \$19.50, 392pp, tp) Reprint (Longmans, Green 1921) "Quatermain" series. A print-on-demand edition available online at [www.wildsidepress.com](http://www.wildsidepress.com) or from Wildside Press, PO Box 45, Gillette NJ 07933-0045.

Haggard, H. Rider & Andrew Lang **The World's Desire** (Wildside Press 1-58715-354-8, \$19.50, 317pp, tp) Re-

print (Longmans, Green 1891) fantasy novel of the ancient Mediterranean. A print-on-demand edition available online at [www.wildsidepress.com](http://www.wildsidepress.com) or from Wildside Press, PO Box 45, Gillette NJ 07933-0045.

\* Hall, Hal W. & Daryl F. Mallett, eds. **Pilgrims and Pioneers: A History of the Speeches of the Science Fiction Research Association Award Winners** (SFRA Press 0-913960-35-7, \$20.00, 290pp, tp) Non-fiction, a history of the Pilgrim and Pioneer awards, with sections on each winner including biographical notes, selected bibliographies, plus the presentation and acceptance speeches from the awards ceremonies. This is the first volume in the "SFRA Studies in Science Fiction, and Horror" series. A hardcover edition (~\$84, \$30.00) may be special ordered. Available from the Science Fiction Research Association, Dave Mead, SFRA Treasurer, Texas A&M, Corpus Christi TX 78412; email <dmead@iris.tamuc.edu> and <dmead@sfra.org>.

Hamblin, Barbara **Sold Down the River** (Bantam 0-553-57529-5, \$5.99, 409pp, pb, cover by Royce M. Becker) Reprint (Bantam 2000) associational historical mystery, the fourth featuring Benjamin January, a free Creole in antebellum New Orleans.

Hamilton, Laurel K. **Burnt Offerings** (Ace 0-441-00524-1, \$6.99, 392pp, pb, cover by Craig White) Reprint (Ace 1998) dark fantasy detective novel, seventh in the series featuring Anita Blake, vampire hunter. Seventh printing.

Hamilton, Laurel K. **The Killing Dance** (Ace 0-441-00525-0, \$6.99, 387pp, pb, cover by Craig White) Reissue (Ace 1997) dark fantasy detective novel, sixth in the series featuring Anita Blake, vampire hunter. 12th printing.

Hamilton, Laurel K. **The Luscious Cafe** (Ace 0-441-00293-5, \$6.99, 369pp, pb, cover by Craig White) Reissue (Ace 1996) dark fantasy/romance novel, fourth in the "Anita Blake, Vampire Hunter" series. 11th printing.

\* Hardy, David A. & Chris Morgan **Hardyward: The Art of David A. Hardy** (Sterling Publishing/Paper Tiger 1-85581-917-3, \$29.95, 128pp, hb, cover by David A. Hardy) Art book, with art by Hardy and text by Chris Morgan. Foreword by Stephen Baxter. This is the UK Paper Tiger edition, distributed in the US by Sterling Publishing, 387 Park Avenue South, New York NY 10016-8810; [www.sterlingpub.com](http://www.sterlingpub.com); 800-805-5489.

Harrison, Gary **Return to Eden** (Pocket/books 0-7434-2374-7, \$16.00, xiii + 349pp, tp, cover by Karen Carr) Reprint (Bantam Spectra 1988) prehistoric/alternate history SF novel, third in the "West of Eden" trilogy.

\* Hatch, Richard & Stan Timmons **Battlestar Galactica: Resurrection** (Pocket/books 0-7434-1326-1, \$22.95, 277pp, hb, cover by Matt Busch) Novelization based on the TV series. Packaged by Byron Press Multimedia; copy-

righted by Universal Studios Publishing Rights.

\* Haydon, Elizabeth **Destiny** (Tor 0-312-86750-6, \$27.95, 556pp, hb, cover by Luis Royo) Fantasy novel, third in the trilogy begun with *Rhapsody*.

Haydon, Elizabeth **Prophecy** (Tor 0-312-57082-0, \$7.99, 717pp, pb, cover by Luis Royo) Reprint (Tor 2000) fantasy novel, second in the series begun with *Rhapsody*.

\* Herring, Mark A. **Hunter's Realm** (Eagleving Publishing 0-615-11849-6, \$12.99, 249pp, tp, cover by Patrick Turner) SF novel. Five individuals seek to oppose the Galactic Mafia. This is the first novel, but not seen until now. A first novel. Order from Eagleving Publishing, PO Box 14167, Humble TX 77347; website: <http://eaglevingpublishing.homestead.com/index.html>.

Hewson, David **Solstice** (Warner 0-446-60863-7, \$7.50, 530pp, pb) Reprint (Warner 1999) near-future SF thriller of solar storms, electromagnetic explosions, solar arrays, and eco-terrorists.

High, Philip E. **The Butterfly Planet** (Wildside Press/Cosmos books 1-58715-322-X, \$15.00, 109pp, tp, cover by Ron Turner) Reprint (Hale 1971) SF novel. This is dated 2000 but not seen until now. An on-demand edition available online at [www.wildsidepress.com](http://www.wildsidepress.com) or from Wildside Press, PO Box 45, Gillette NJ 07933-0045.

\* Hildebrandt, Greg & Tim Hildebrandt **Greg and Tim Hildebrandt: The Tolkien Years** (Watson-Cupitt 0-8230-5124-2, \$24.95, 132pp, tp, cover by Greg & Tim Hildebrandt) Art book, with comments by Greg and Tim on each painting. Text by Gregory Hildebrandt, Jr., a hobbit model as a child who watched and reminiscences about the process. A pullout poster is included. A slipcased limited edition (\$125.00) was announced but not seen.

Hoffman, Alice **The River King** (Berkley Signature 0-425-17967-2, \$14.00, 344pp, tp, cover by Maggie Taylor) Reprint (Putnam 2000) mainstream novel with fantasy elements, including ghosts, set in a weird Massachusetts prep school.

\* Hurwitz, Greg Andrew **Minutes to Burn** (Harper-Collins/CitSt 0-06-018886-3, \$25.00, 414pp, hb) Near-future SF thriller of ecological disaster. Scientists and Navy SEALs stand by earthquakes on an island in the Galápagos discover mutant disease and monsters.

Huxley, Aldous **Ape and Essence** (Doe, Ivan R./Elephant Paperbacks 0-929587-78-2, \$9.95, 205pp, tp) Reissue (Harper 1948) literary post-holocaust SF novel. No printing number is indicated; we last saw this in 1970.

\* Irvine, Ian **Geomancer** (Viking Australia 0-690-91226-3, \$29.95, 621pp, tp, cover by Nick Stathopoulos) Fantasy novel, first in "The Well of Echoes" series set in the "Three Worlds" of "The View from the Mirror" quartet.

+ Irvine, Ian **A Shadow on the Glass** (Warner Aspect 0-446-60984-6, \$6.99, 654pp, pb, cover by Mark Sofillas) Fantasy novel, Volume One in "The View from the Mirror" quartet. The uneasy co-existence of human races from three different worlds is disrupted by a magic mirror. First US edition (Penguin Australia 1998).

Jensen, Dorothea **The Riddle of Pencroft Farm** (Harcourt/Gulliver Books 0-15-216441-3, \$6.00, 254pp, tp) Reprint (Harcourt 1989) young-adult ghost novel.

\* Keyes, Greg **Star Wars: The New Jedi Order: Edge of Victory: Rebirth** (Ballantine Del Rey LucasBooks 0-345-44610-0, \$6.99, 292pp, pb, cover by Terese Nielsen) Star Wars novelization, second of a duology set after the original Star Wars movie. Copyrighted by Lucasfilm.

\* Kilpatrick, Nancy **Cold Comfort** (DarkTales Publications 1-930997-09-4, \$17.99, xiv + 183pp, tp, cover by Alan M. Clark) Collection of 27 stories, four original. Kilpatrick provides a preface and comments on each of the stories. Foreword by Paula Guran. A bibliography is included. Order online at [www.darktales.com](http://www.darktales.com), or from PO Box 675, Grandview MO 64030; and \$4.95 postage.

\* Kindt, Peter **Goose Chase** (Houghton Mifflin 0-618-03377-7, \$15.00, 214pp, hb) Young-adult fantasy novel. A beauty with magical treasure escapes her tower prison and unwanted suitors with the help of a flock of geese.

King, Stephen & Peter Straub **The Talisman** (Ballantine 0-345-44488-4, \$7.99, 93pp, tp) Reprint (1984) dark fantasy novel. This has a teaser for the sequel, *Black House*.

+ Kirby, Josh **The Josh Kirby Discworld Portfolio** (Ster-

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what all the buzz is about this  
NOVEMBER from Tor Books...

## THE LAST HOT TIME

John M. Ford  
0-312-87578-9  
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The acclaimed contemporary novel from Ford, multiple winner of the World Fantasy Award, is now available in a softcover edition! By turns brutal and delicate, *The Last Hot Time* is a brilliant cocktail of pulp fiction and fantasy, driving towards an outrageous surprise ending.



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—The New York Times

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—Publishers Weekly, starred review

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*The Avram Davidson Treasury*, winner of the 1998 Locus Award for Best Collection, was the definitive collection of one of our time's greatest fantasists. Now, Tor Books is proud to present a new collection of Davidson's distinctive historical fantasy. Witty, whimsical, and wondrous, these tales are required reading for any fantasy fan.



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—Des Moines Register on *The Avram Davidson Treasury*



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### Books Received

ling Publishing/Paper Tiger 1-85585-895-9, \$19.95, 64pp, tp, cover by Josh Kirby) Art book, with 28 full-page color illustrations done for various books by Terry Pratchett, not all "Discworld." Introductory text by Nigel Suckling. This is the 2001 Paper Tiger reissue of the 1993 edition; first US edition.

\* Klasky, Mindy L. **The Glasswrights' Progress** (Penguin/Roc 0-451-45835-4, \$6.99, 322pp, pb, cover by Jerry Vanderstelt) Fantasy novel, sequel to **The Glasswrights' Apprentice**. Treachery makes Rani Trader prisoner of an enemy king building an army of children.

\* Knox, Elizabeth **Black Oxen** (Farrar Straus Giroux 0-374-11405-6, \$25.00, 436pp, hc) Literary novel with elements of fantasy and SF. A woman in narrative therapy in 2022 tells the story of her life with her possibly non-human father, through journals dated 1987, 2003, and 2010.

Kurtz, Katherine **King Kelson's Bride** (Ace 0-441-00827-5, \$7.50, 488pp, pb, cover by Jon Sullivan) Reprint (Ace 2000) fantasy novel in the "Deryni" series.

Lafferty, R.A. **Not to Mention Camels** (Wildside Press 1-58715-245-2, \$16.00, 215pp, tp) Reprint (Bobbs-Merrill 1976) fantasy novel. This is dated 2000, but is seen until now. An on-demand edition available from Wildside Press, PO Box 45, Gillette NJ 07933-0045; <www.wildsidepress.com>

\* Lee, J. Ardian **Son of the Sword** (Ace 0-441-00838-0, \$14.00, 324pp, tp, cover by Paul Robinson) Fantasy time-travel novel. An enchanted broadsword carries a contemporary man back to 1713 Scotland.

\* Lickiss, Rebecca **Eccentric Circles** (Ace 0-441-00828-3, \$5.99, 218pp, pb, cover by Julie York) Fantasy novel. Piper inherits an old cottage with a back door leading into a fantasy world. A first novel.

\* Lindsold, June **Through Wolf's Eyes** (Tor 0-312-87427-8, \$27.95, 594pp, hc, cover by Julie Bell) Fantasy novel. A young woman raised by unusual wolves may be the true heir to a kingdom.

Lumley, Brian **Psychomech** (Tor 0-312-85371-8, \$15.95, 344pp, tp, cover by Bob Eggleton) Reprint (Granada 1984) horror novel, first in the "Psychomech" series.

\* Machen, Arthur **The Three Imposters and Other Stories** (Chaosium 1-56882-132-8, \$13.95, xix + 234pp, tp, cover by Harry Fassel) Collection of three horror stories and the collection of linked stories **The Three Imposters** (Lane 1895). First volume of "The Best Weird Tales of Arthur Machen".

MacLeod, Ken **The Sky Road** (Tor 0-812-57759-0, \$6.99, 406pp, pb, cover by Mark Salawski) Reprint (Orbit 1999) SF novel.

+ MacLeod, Ken **The Star Fraction** (Tor 0-765-30084-2, \$25.95, 320pp, hc, cover by Angus McKie) SF novel, his first novel. First US edition (Legend 1995).

\* McGarry, Terry **Illumination** (Tor 0-312-87389-1, \$25.95, 494pp, hc, cover by Gary Ruddell) Fantasy novel. A newly accredited mage loses her power, and to get a cure must capture the rogue Dark Mage. A first novel.

+ McKenna, Juliet **The Gambler's Fortune** (Harper-Collins/Eos 0-380-81902-3, \$7.50, 516pp, pb) Fantasy novel, third in the "Tales of Einarinn". First US edition (Orbit 2000).

\* McKiernan, Dennis L. **Once Upon a Winter's Night** (Penguin/Roc 0-451-45840-0, \$23.95, 383pp, hc, cover by Duane O. Myers) Fantasy novel, a retelling of the fairy tale "East of the Sun and West of the Moon". A poor crofter sells his daughter to be a fairy prince's wife.

\* McNaughton, Brian **Downward to Darkness** (Wildside Press 1-58715-259-2, \$14.95, 141pp, tp) Horror novel. This has been substantially revised from **Satan's Mistress** (Carlyle 1978). A print-on-demand edition, available online at <www.wildsidepress.com> or from PO Box 45, Gillette NJ 07933-0045.

\* McNaughton, Brian **Even More Nasty Stories** (Wildside Press 1-58715-258-4, \$14.95, 153pp, tp) Collection of 21 horror stories, two apparently original. This is dated 2000, but not seen until now. A print-on-demand edition, available online at <www.wildsidepress.com> or from PO Box 45, Gillette NJ 07933-0045.

\*McNaughton, Brian **Gemini Rising** (Wildside Press 1-58715-265-7, \$14.95, 144pp, tp) Horror novel. This has been substantially revised from *Satan's Love Child* (Carlyle 1977). A print-on-demand edition, available online at <www.wildsidepress.com> or from PO Box 45, Gillette NJ 07933-0045.

\*McNaughton, Brian **Nasty Stories** (Wildside Press 1-58715-257-6, \$14.95, 156pp, tp) Collection of 25 stories, eight original. A print-on-demand edition, available online at <www.wildsidepress.com> or from PO Box 45, Gillette NJ 07933-0045.

\*McNaughton, Brian **Worse Things Waiting** (Wildside Press 1-58715-260-6, \$14.95, 159pp, tp) Horror novel. This is substantially altered from *Satan's Seductress* (Carlyle Books 1979). A print-on-demand edition, available online at <www.wildsidepress.com> or from PO Box 45, Gillette NJ 07933-0045.

\*Morrocco, Michael **King of the City** (HarperCollins/Morrow 0-380-97589-0, \$26.00, 421pp, hc) Fantasy novel, sequel to *Mother London*. Denny Dover and Rosie Beck fight to save London from the corrupt John Barbican Beggs. First US edition (Scribner UK 2000).

Morris, William **The Glittering Plain** (Wildside Press 1-58715-350-5, \$17.50, 174pp, tp) Reprint (Kilmiscott Press 1891 as *The Story of the Glittering Plain Which has been also Called the Land of Living Men, or the Acre of the Undying*) fantasy novel. A print on demand book available at <www.wildsidepress.com>, or from PO Box 45, Gillette NJ 07933-0045.

\*Morrissey, Dean & Stephen Krensky **The Moon Robber** (HarperCollins 0-06-028581-8, \$14.95, 64pp, hc, cover by Dean Morrissey) Illustrated children's chapter book, with story by Morrissey and Krensky. Illustrations by Morrissey. The first book in "The Magic Door" series set in the land of Great Kettles, featuring characters from Morrissey's picture book series begun in *Ship of Dreams*. Michael, Joey and Sarah must stop a giant from stealing the moon.

\*Munroe, Jim **Angry Young Spaceman** (No Media Kings 0-968363-0-6, CS20.00, 244pp, tp, cover by Mike Brennan) SF novel. Sam heads to an underwater planet to teach English. This is dated 2000, but not seen until now. Order from No Media Kings, 10 Trellanock Ave., Toronto ON Canada M1C 5B5; <www.noamediaking.com>; e-mail: <jim@nomediaking.com>.

\*Nix, Garth **The Seventh Tower: Into Battle** (Scholastic LucasBooks 0-439-17686-7, \$4.99, 201pp, tp, cover by Steve Rawlings) Young-adult fantasy novel, fifth in a series of six. Copyrighted by Lucasfilm.

\*Norton, Andre **Star Soldiers** (Baen 0-671-31827-6, \$18.00, 434pp, hc, cover by Stephen Hickman) SF omnibus of two SF novels, *Star Guard* (1955) and *Star Rangers* (1953).

Norton, Andre **Time Traders** (Baen 0-671-31829-2, \$6.99, 438pp, pb, cover by Carol Russo) Reprint (Baen 2000) SF omnibus of the two novels in the "Time Traders" or "Rose Windrock" series: *The Time Traders* (1958) and *Galactic Derelict* (1959).

\*Odum, Mel **The Rover** (Tor 0-312-87882-6, \$25.95, 400pp, hc, cover by Tim & Greg Hildebrandt) Fantasy novel. A halfling librarian's life of adventure starts when he is sold into slavery in a far land.

\*Ordway, Frederick L. III **Visions of Spaceflight: Images from the Ordway Collection** (Four Walls Eight Windows 1-56858-181-5, \$50.00, 176pp, hc, cover by Chesley Bonestell) Art book of five centuries of art presenting humans in space, with text by Ordway. Introduction by Arthur C. Clarke. Includes numerous illustrations by Chesley Bonestell and Fred Freeman originally published in *Collier's* and *This Week* in the 1950's.

\*Parinder, Patrick, ed. **Learning from Other Worlds: Estrangement, Cognition, and the Politics of Science Fiction and Utopia** (Duke University Press 0-8223-2773-2, \$18.95, 312pp, tp) Critical non-fiction, a gathering of 11 essays on SF and utopias, with an introduction by Parinder and an afterword by Darko Suvin, who also provides a checklist of printed matter on the subject. Includes bibliography and index. A hardcover edition (-2776-7, \$54.95) was announced but not seen. First US edition (Liverpool University Press 2000). Order from Duke University Press,

Box 90660, Durham NC 27708-0660.

Peirce, Hayford **Napoleon Disoriented** (Wildside Press 1-58715-267-3, \$16.95, 244pp, tp) Reprint (Tor 1987) alternate world time-travel novel. This is dated 2000, but was not seen until now. An on-demand edition available online at <www.wildsidepress.com> or from Wildside Press, PO Box 45, Gillette NJ 07933-0045.

Pratchett, Terry **Guards! Guards!** (HarperTorch 0-06-102064-8, \$6.99, 355pp, pb) Reprint (Gollancz 1989) humorous fantasy novel, eighth in the "Discworld" series. Pratchett, Terry **Pyramids** (HarperTorch 0-06-102065-6, \$6.99, 323pp, pb) Reprint (Gollancz 1989) humorous fantasy novel, seventh in the "Discworld" series.

Preston, Douglas & Lincoln Child **The Ice Limit** (Warner Vision 0-446-61023-2, \$7.99, 493pp, pb, cover by Franco Accornero) Reprint (Warner 2000) thriller with SF elements.

\*Quick, William T. **Planet of the Apes** (Harper-Entertainment 0-06-107635-X, \$6.99, 280pp, pb) Novelization of the Tim Burton film. Includes eight unpaginated pages of color stills. Copyrighted by Twentieth Century Fox Film.

\*Rankin, Teri **Valerius the King** (América House 1-58851-755-1, \$21.95, 221pp, tp, cover by Len Shulansky) Fantasy novel, second in the "Valerian Chronicles." Valerius' fight to become King continues. This is copyrighted 2000, but not published until now. Order online from América House Book Publishers at <www.publish.america.com>.

Reichert, Mickey Zucker **Flightless Falcon** (DAW 0-7564-0000-7, \$6.99, 307pp, pb, cover by Judy York) Reprint (DAW 2000) fantasy novel.

\*Robinson, Spider **The Free Lunch** (Tor 0-312-86524-4, \$22.95, 254pp, hc, cover by Stephan Martinière) Near-future SF novel. Runaways discover the fabulous theme park Dreamworld is inhabited by troll-like creatures.

Rodgers, Alan **Bone Music** (Wildside Press 1-58715-251-7, \$16.95, 248pp, tp, cover by Amy Sterling Calk) Reprint (Longmeadow Press 1995) horror novel of blues-singing Hoodoo Doctors. This is dated 2000, but was not seen until now. A print-on-demand book available at <www.wildsidepress.com>, or from PO Box 45, Gillette NJ 07933-0045.

Rodgers, Alan **Fire** (Wildside Press 1-58715-254-1, \$24.95, 406pp, tp, cover by Amy Sterling Calk) Reprint (Bantam 1990) horror novel. This is dated 2000, but was not seen until now. A print-on-demand book available at <www.wildsidepress.com>, or from PO Box 45, Gillette NJ 07933-0045.

\*Rollins, James **Deep Fathom** (HarperTorch 0-380-81880-9, \$7.50, 450pp, pb) Near-future SF adventure. A lost civilization is revealed when a solar storm coincides with a solar eclipse. A "special paperback printing" was announced for 1991, but was not seen. Copyrighted by Jim Czajkowski; Rollins also writes as James Clemens.

\*Sabahgen, Fred **God of the Golden Pleece** (Tor 0-312-87037-X, \$24.95, 378pp, hc, cover by Julie Bell) Fantasy novel, fourth in the "Book of the Gods" series.

\*Sandler, Karen **Eternity** (Hard Shell Word Factory 0-7599-0279-8, \$10.95, 184pp, tp, cover by Dirk A. Wolf) SF romance novel set in 2098. A pilot opposed to genetic experimentation is attracted to an asteroid-based scientist she's supposed to sabotage. Originally published as an e-book in 1998.

\*Saul, John **The Manhattan Hunt Club** (Ballantine 0-345-43330-0, \$25.95, 313pp, hc, cover by Phil Hefleman) Associational non-supernatural horror novel/thriller. A secret society hunts humans in the tunnels under the city.

\*Schweitzer, Darrell **The Great World and the Small: More Tales of the Omniscient and Magical** (Wildside Press/Cosmos Books 1-587-15345-9, \$16.00, 171pp, tp, cover by Jason Van Hollander) Collection of 16 weird stories. Illustrations by Jason Van Hollander. This is a print-on-demand edition, available online from <www.wildsidepress.com>, or from PO Box 45, Gillette NJ 07933-0045.

Shepard, Lucius **The Jaguar Hunter** (Four Walls Eight Windows 1-56858-186-6, \$15.95, 500pp, tp) Reprint (Arkham House 1987) collection of twelve stories; it adds Locus Award-winning novella "Radiant Green Star" to the contents of the Arkham House edition. Foreword by

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## Books Received

Michael Bishop.

\* Schwartz, Susan **Second Chances** (Tor 0-312-87342-5, \$24.95, 382pp, hc, cover by David Seeley) SF novel inspired by Joseph Conrad, particularly *Lord Jim*. A soldier involved in a scandal fights for his honor.

+ Siegel, Jan **The Dragon Charnier** (Ballantine Del Rey 0-345-43902-3, \$24.00, 371pp, hc, cover by Eric Peterson) Fantasy novel, the second in the trilogy begun in *Prosper's Children*. First US edition (Voyager 11/00 as *The Dragon Charnier*).

\* Sierra, Judy & E. Davis **Monster Goose** (Harcourt 0-15-20234-9, \$16.00, unpaginated, hc, cover by Jack E. Davis) Children's picture book/poetry collection of twisted Mother Goose rhymes by Sierra, illustrated by Davis.

Skipp, John & Craig **Stealth: The Scream** (Stealth Press 1-58881-022-4, \$29.95, 437pp, hc, cover by Steve Montiglio) Reprint (Bantam 1988) horror novel. Available from Stealth Press, 366 College Ave., Lancaster PA 17603; <www.stealthpress.com>.

\* Smith, Sherwood **Gene Roddenberry's Earth: Final Conflict: Augur's Teacher** (Tor 0-312-87799-4, \$14.95, 364pp, tp) Novelization based on the TV series. A hard-cover edition (-87798-6, \$25.95) was announced but not seen. Copyrighted by Tribune Entertainment Company and Alliance Atlantis Communications.

\* Spencer, Wen **Alien Taste** (Penguin/Roc 0-451-45837-0, \$6.50, 311pp, pb, cover by Fred Gambino) SF mystery novel. Former feral child Ukiah Orion learns the real source of the unusual talents he uses as a private investigator. A first novel.

\* Spinner, Stephanie & Terry Bisson **Expiration Date: Never!** (Delacorte 0-385-32690-4, \$14.95, 118pp, hc, cover by Eric Bruce) Young-adult SF/fantasy novel of a weird story born by aliens at the mall, sequel to *Be First in the Universe*.

Sterling, Bruce **Zeitgeist** (Bantam Spectra 0-553-57641-0, \$6.99, 280pp, pb, cover by Eric Dwyer) Reprint (Bantam Spectra 2000) fantasy techno-thriller set in 1999, part of the "Legacy Stratus" series.

\* Strieber, Whitely **The Last Vampire** (Pocket 0-7434-1720-8, \$24.95, 303pp, hc, cover by Tom Hallinan) Vampire novel, sequel to *The Hunger*. An Interpol agent obsessed with exterminating vampires stalks Miriam Blysook.

\* Tan, Cecilia **The Yelderite: A CyberSex SM Serial** (Circlet Press 1-885865-27-9, \$14.95, 183pp, tp, cover by Lorie Josephsen) Erotic SF novel. Members of a utopian society seek outlets for their sexual domination fantasies. The first six chapters appeared as a serial in the magazine *Taste of*

*Latex*, which folded before the serial could be completed. Order from Circlet Press, 1770 Massachusetts Ave., Suite 278, Cambridge MA 02140; 617-864-0492; email: <circlet-info@circlet.com>; website: <www.circlet.com>; add \$3.50 postage.

\* Thorne, Tamara **Candle Bay** (Kensington/Pinnacle 0-7860-1311-7, \$5.99, 473pp, pb) Horror novel. A woman with a new job at a hotel/spa discovers her employees are vampires when they are caught in a bloody vendetta.

Tolkien, J.R.R. **The Hobbit, or There and Back Again** (Houghton Mifflin 0-618-15082-X, \$10.00, x + 330pp, tp, cover by Peter Sisi) Reprint (Allen & Unwin 1937) young-adult fantasy novel, prequel to "The Lord of the Rings" trilogy. This has a new note by Douglas A. Anderson on the text, which has been corrected slightly from recent editions.

\* Turnlewood, Harry **American Empire: Blood & Iron** (Ballantine Del Rey 0-345-40565-X, \$27.95, 503pp, hc) SF alternate history novel, first in a new series sequel to the "Great War" saga. In the 1920's, the United States and Confederate States keep a fragile peace in the aftermath of the Great War in Europe.

+ Warren, Jim **Painted Worlds** (Sterling Publishing/Paper Tiger 1-85585-894-0, \$29.95, 112pp, hc, cover by Jim Warren) Art book. This is the 2001 Paper Tiger edition, distributed in the US by Sterling.

\* Weber, David & John Ringo **March to the Sea** (Baen 0-671-31826-8, \$24.00, 534pp, hc, cover by Pat Turner) Military SF novel, sequel to *March Upcountry*. Prince Roger and his guards help boost the local native technology when invading barbarian hordes get in their way.

\* Weinberg, Robert **Dial Your Dreams & Other Nightmares** (DarkLakes Publications 1-92097-11-6, \$19.99, xvii + 198pp, tp, cover by Virgil Finlay) Collection of 14 stories, two original. Foreword by Richard Gilliam and afterword by Mort Castle. Foreword by Paula Gurner. Order online at [www.darklakes.com](http://www.darklakes.com), or from PO Box 675, Grandview MO 64030; add \$4.95 postage.

\* Weissman, Chananya **Journeys into Limbo** (Infinity Publishing.com 0-7414-0576-8, \$11.95, 118pp, tp) Original collection of 15 stories, one a reprint. Order from Infinity Publishing.com, 519 West Lancaster Ave., Haverford PA 19041-1413; 877-BUY-BOOK; <www.buybooks.ontechweb.com>.

\* Wick, Stewart, ed. **World of Darkness: Inherit the Earth** (White Wolf 1-56504-839-3, \$6.50, 288pp, pb, cover by Pauline Bernery) Original anthology of nine stories based on the "Hunter: The Reckoning" role-playing games. Copyrighted by White Wolf.

\* Williams, Kent, ed. **Bento: Story Art Book** (Williams,

Kent/Allen Spiegel Fine Arts 0-9642069-4-3, \$14.00, 48pp, tp, cover by Kent Williams) Original anthology/magazine with nine stories and two poems, with striking illustrations by various artists. Authors include Jonathan Carroll, Neal Gaiman, and Rachel Pollack. Dave McKean contributes a heavily illustrated story.

\* Wilson, Robert Charles **The Chronoliths** (Tor 0-312-87384-0, \$23.95, 301pp, hc, cover by Jim Burns) Near-future SF novel. Mysterious pillars from the future appear in Thailand with destructive effects.

\* Wright, Susan **Star Trek: Gateways, Book One: The Small Step** (Pocket 0-7434-1854-9, \$6.99, 237pp, pb) Star Trek novelization, the first in a series of seven. Copyrighted by Paramount Pictures.

Yan, Mo **The Republic of Wine** (Arcade Publishing 1-55970-576-0, \$13.95, 356pp, tp) Reprint (Arcade 2000) satire of post-Mao China with fantasy/surreal elements. Translated by Howard Goldblatt from the Chinese. *Jin Guo* (Hung-fan Book Company Taiwan 1992).

Yolen, Jane **Sister Emily's Lightship and Other Stories** (Tor 0-312-87523-1, \$13.95, 300pp, tp, cover by Brigit Collins) Reprint (Tor 2000) collection of 28 stories.

Zelazny, Roger, ed. **Nebula Award Stories Three** (Stealth Press 1-58881-020-8, \$29.95, 232pp, hc, cover by Frank R. Paul) Reprint (Doubleday 1968) SF anthology of seven stories. Available online from <www.stealthpress.com>.

\* Zubrin, Robert **First Landing** (ACE 0-441-00859-3, \$21.95, 262pp, hc, cover by Bob Warner) Near-future SF novel of the first manned mission to Mars. A first novel.

July 2001		Year to Date	
SF Novels	18	SF Novels	125
Fantasy Novels	24	Fantasy Novels	125
Horror Novels	8	Horror Novels	46
Anthologies	6	Anthologies	45
Collections	9	Collections	73
Reference	1	Reference	14
History/Criticism	1	History/Criticism	14
Media Related	10	Media Related	84
Young Adult	3	Young Adult	68
SF	1	SF	10
Fantasy	1	Fantasy	40
Horror	1	Horror	18
Other	0	Other	0
Omnibus	3	Omnibus	32
Art/Humor	8	Art/Humor	22
Miscellaneous	4	Miscellaneous	37
Total New:	95	Total New:	685
Reprints & Reissues:	53	Reprints & Reissues:	492
Total:	148	Total:	1177

## Distillations by Mark R. Kelly

*Continued from page 17*

story's final payoff is a revelation about a certain "clinic" mentioned in passing earlier in the story. It's a striking inversion of a current social institution, a speculative notion as clever and original as Alex Irvine's upside-down ecology or Michael Kandel's absurdist economy, and even more radical and disturbing. Such jolts to the reader's consciousness are what science fiction is all about.

### Recommended stories this month:

Michael Kandel, "Mayhem Tours" (P/SF 9/01)

Robert Reed, "The Boy" (*Asimov's* 10-11/01)

Charles Stross, "Troubadour" (*Asimov's* 10-11/01)

Michael Swanwick, "The Dog Said Bow-Wow" (*Asimov's* 10-11/01)

Kate Wilhelm, "Yesterday's Tomorrows" (P/SF 9/01)

—Mark R. Kelly

*Semi-professional magazines, fiction fanzines, original collections, original anthologies, plus new stories in outside sources, should be sent to Mark R. Kelly, 17959 Tribune Place, Granada Hills CA 91344 for review. A second copy should go to Locus for listing and cataloging in the "Magazines Received" or "Books Received" sections (where address and price will be mentioned) and in our yearly library index. Comments and suggestions may be sent to markrkelly@locusmag.com*

## Reviews by Gary K. Wolfe

*Continued from page 21*

Mr. Munshon (who speaks in a kind of Dutch comedian patois that can at times be a challenge to read), and with scenes of nearly medieval visionary intensity, recalling at once Boschian visions of hell and—distressingly—Blake's dark satanic mills, fueled by the torture of children.

And here, it seems, is where the main rhetorical problem arises when skilled authors deploy this kind of excess: how to keep the reader focused on the larger themes of the narrative, while recognizing that some will simply find the violence repugnant and self-indulgent (which it too often is in horror) and others, even worse, will find it merely yummy. But no one has ever seriously accused either King or Straub of not knowing what they're doing, and their strategies for asserting ownership of this material might be an object lesson for other writers. One such strategy involves the prose

itself: the novel begins, disarmingly, with a fluid and graceful aerial view—a crow's-eye point of view, we later learn—of the town of French Landing and the surrounding countryside. Cast in the present-tense first-person of a cordial but unserious interlocutor, the voice draws us into engagingly unsettling images and characters—a strange nursing home resident named Bumside, the Black House itself, finally a dog worrying on an object that turns out to be a child's sneaker with the foot still inside. The voice is a way of reminding us that the narrator has no intention of relinquishing control, and toward the end of the novel it even warns the reader of the ending and reveals itself as "the scribbling fellows who have brought you this far." And if there's any doubt as to who these scribbling fellows are, they'll remind you of that, too: the novel is filled with subtle games and allusions, not only to *The Talisman* and Dickens's *Black House* (which Jack is talking to the blind Henry in the early chapters), but to King's *Dark Tower* "gun-

slinger" stories and even, in passing, to Don Wandley of *Ghost Story*. Even the various musical allusions echo the well-known, if divergent, tastes of each of the authors. The final, and most dramatic assertion of the author/narrator's prerogative is the very end of the novel, which can't be revealed here, but which is both strangely moving and ingeniously opens the door to another kind of sequel altogether. It may be unsettling to the earlier novel's many acolytes, but I think *Black House* is a better novel than *The Talisman*, one that is more wholly and comfortably what it is, and some kind of dark masterpiece. On the strength of what Straub and King have accomplished here, both in terms of narrative drive and genre manipulations—after all, this is a horror novel that couldn't really exist without the fantasy novel template that *The Talisman* provided—I'm ready for whatever the scribbling fellows are up to next.

One of the more rewarding aspects of reading Stephen

Baxter is that you can never even hazard a guess as to where his next novel may be headed; one of the more challenging aspects is that this sometimes remains true even as you are reading it. He's written superhard SF about almost unimaginable post-Clement aliens in his Xeelee sequence, sophisticated pseudo-Wellianism in such novels as *The Time Ships* and *Antikick*, big-ticker Stapledonian cosmism in *Ring* and other novels, apocalyptic end-of-the-world fables in *Moonseed* and *Titan*, revisionist NASA history in these latter novels as well as *Voyage*, and a bit of all of the above in the ambitious "Manifold" trilogy that began with *Time* in 1999, continued with *Space*, and now concludes with *Origin*. If "concludes" is the right word for a series that is unified not by a single narrative sequence, but by a succession of parallel worlds featuring many of the same characters, even repeating some of the same passages in different contexts, and organized around the same central question. That question is essentially what has come to be known as Fermi's paradox – namely, if there is intelligent life somewhere else in the universe, why haven't they visited us or produced other visible evidence of their existence? I've never quite taken this paradox, at least as formulated by Fermi himself ("If they existed, they would be here"), as compelling as many SF writers find it to be; it's always struck me as a bit hubristic, as if residents of Boonville, Mississippi decided to argue that New Yorkers don't really exist, or that they don't exist because they're not the sort of people alleged skydivers from here? But it's proved to be a terrific story generator, and no one has quite gotten as effective mileage out of it (or proposed a more imaginative solution) than Baxter.

By comparison with the wide-ranging first two novels – *Space* alone took us to the moon, Mercury, Venus, Triton, Io, Earth, a giant orbiting tree, and an assortment of alien worlds – *Origin* seems almost claustrophobic in its setting: most of the action is confined to a primitive wilderness on a mysterious red moon which has suddenly appeared in place of the familiar moon. The opening scene is bizarre even by Baxter's standards: Reid Malenfant, the renegade cowboy astronaut from the first two novels, is flying a military jet over Africa with his wife Emma Stone (whom we met as his ex-wife in *Time*, and who died in that novel, but no matter – this is some years earlier and in a different universe), when two inexplicable objects appear in the sky: the new moon, and a huge blue ring of light from which human codes seem to be falling. Flying too close to the ring, Malenfant loses control of the plane, and he and Emma barely have time to eject before it breaks up, but Emma's chute takes her through the ring, depositing her on the red moon with a handful of other humans who have somehow fallen through the ring. Malenfant, returning to an earth devastated by the tidal effects of a moon with twenty times the mass of the old one, spends months lobbying NASA to mount an expedition, eventually allying himself with the somewhat cryptic younger woman Nemoto, with whom we met (again in a radically different context) in *Space*. Much of the narrative parallels Emma's efforts to stay alive on the red moon, which is occupied by a strange mixture of violent human and proto-human societies, while Malenfant seeks to mount his expedition to rescue her.

But of course there are more viewpoints than this, and far more going on in the background. One of the two short overture chapters that introduce the novel is ascribed to a character named Maneakotpankenmahedo – "We'll find out who this is later," and echoes, almost word for word, the same notion of the Fermi paradox that we saw presented by the superintelligent child Michael in *Time*, together with the same hint of resolution. Another viewpoint is that of Fire, who takes his name from his role as firekeeper in the primitive tribe the Running-folk, which inhabits the red moon along with a variety of other tribes, such as Nut-cracker-men, Elf-men, and Harns (who are recognizably Neanderthals). How all these various proto-human tribes came to co-exist on the red moon, and how most of them came to speak a recognizable version of Earthian, is only one of the mysteries Emma faces. Later she will learn of more advanced but equally brutal human societies, such as the vicious theocracy of the Zealots and the befuddled Victorians from a timeline in which space travel was achieved decades earlier than in our world. And in fact, that's what the red moon turns out to be: a place where various groups of humans from various timelines have been deposited in what appears to be some sort of vast social experiment run

by superintelligences whose nature remains mysterious until late in the novel. Even our friend Maneakotpankenmahedo, who belongs to an advanced society which initially views all the humans as little more than domestic animals, turns out to be from one of these timelines, and Baxter seems to have a good deal of fun exploring how these different worlds evolved, since it gives him a chance to play with alternate Victorian technology (as in *Anti-Eck*), alternate evolution, and even the prehistoric ecologies that he explored in his novels about mammoths.

*Origin* is not only unexpected in terms of the limitations of its setting, it's also unexpected in the degree of violence that Baxter explores in his various humanoid tribes (though readers of the Mammoth series will be familiar with Baxter's capacity for disturbing and graphic violence). Initially, I didn't think this was going to go well at all, since in the early chapters the characters seem off-balance, and the world to the level of culture being described ("Fire is tired. His stomach is empty. His hands are sore"). This, along with characters saying things like "Hoo! Fire!" almost begins to carry unfortunate echoes of bad cave-men movies, but when the point of view shifts to a female named Shadow, of the Elf-folk (whose names are slightly more metaphorical and whose lives are capable of being described in real sentences), this aspect of the novel begins to take on surprising power, as Baxter convincingly evokes a culture motivated by little more than hunger and sex. Shadow, however, who we've seen repeated earlier and a brutal elite following a series of injuries, is actually more compelling than most of the contemporary human characters in the book, as her sufferings gradually lead her to discover one of the first complex human emotions: revenge. By the time Malenfant shows up, confronting the psychotically oppressive society of the Zealots, we've come to realize that these humanoid cultures are no more nor less in control of their fates than anyone else. And the real controllers of those fates, from the dim recesses of time, also provide the key to Baxter's final answer to Fermi's paradox. *Origin* is hardly the kind of narrative that readers of the first two volumes of this set of novels (I almost hesitate to call it "series") expect, it never really opens up into the kind of cosmic vastness we've come to expect from Baxter, and its strongest dramatic elements never connect fully with its main intellectual theme, but it's a complex and ambitious novel that never forgets its human scale, and contains some of Baxter's most viscerally powerful writing to date.

Part of what makes Baxter's novels particularly interesting in the context of SF's current development is his acute self-awareness as an SF writer. He's fascinated by his own imagination and – as two new nonfiction titles reveal – unusually conscientious about how that imagination mediates between his own speculations about the future (as explored in *Deep Future*) and the SF traditions within which he works. *Omegatropic*, a collection of shorter short essays framed by a couple of novel stories (one of which evokes the book's title, a coinage meaning a tendency to seek the ultimate), is particularly interesting in how it reveals the degree of research that Baxter undertakes not only on the scientific backgrounds to his work, but also on the prior science fiction on this topic. In describing his collaboration with Arthur C. Clarke on *The Light of Other Days*, for example, he provides a brief account of how the novel's central concept – a machine to view the past – has been used in famous works by Asimov and Bob Shaw, then tracks down David Laikins, Christopher Priest, Michael Moorcock, and John Taine, Ray Palmer, John Wyndham, T.L. Sherred, and Horace Gold. Another essay discusses the relationship of his novel *Flux* to Blith's "Surface Tension" and Clement's *Mission of Gravity*, and another insightfully discusses Heinlein's use of the moon as a setting in his fiction, which Baxter re-read while working on *Moonseed*. Setting out to work on *The Time Ships*, Baxter first checked out earlier sequels or comparisons to *The Time Machine* by K.W. Jeter, David Laikins, Christopher Priest, Michael Moorcock, and a little-known Viennese writer named Egon Friedell, whose sequel appeared in 1946. Similarly, his background SF research on *Titan* seems to track down nearly every major and minor SF story that uses this moon as a setting, even though none of them prove to be nearly as sophisticated as Baxter's own use of it.

"Space age" fiction – a subgenre which was hardly recognized until Baxter, Steele, and a few other writers began

re-imagining NASA history – is the topic of a piece which ranges over Clarke's early space program fiction, mainstream thrillers by Hank Searns and Martin Caidin, and later work by Malzberg, Bova, Ballard, and Niven and Pournelle, as well as a handful of others. Another essay addresses the alternative space programs as developed in his own fiction and that of others – fiction which strangely echoes those optimistic visions of the future when, in the future, progress of manned spaceflight seemed all but inevitable. Other pieces concern the role of eschatology in SF: the portrayal of scientists, "gadget stories", some of his other collaborations, and brief obituaries of Gene Shoemaker, Bob Shaw, and Carl Sagan. Most simply take the form of catalogues of things he's learned or discovered, and few go into any real depth – Baxter's not out to be an SF critic here, though his judgments seem to be pretty solid – but together they provide a valuable window into the imagination of one of the major new SF voices to emerge in the past quarter-century. Most of the pieces appeared originally in such venues as *Interzone*, *Foundation*, *Vector*, and the *SFWA Bulletin*, but one is from Baxter's school magazine, written when he was 18.

*Deep Future* is another matter, a more seriously considered exploration of the ways in which we think, and *can* think, about both the near-term and distant futures. Although Baxter begins by repeating the litany of nearly all SF-turned-future writers that the future is rushing toward us and there's nothing we can do about it (if there are anyone who really need to be convinced of this, and if there is are they likely to read books about it?), his book on the whole comes as something of a tonic against the melodramatic claims and paralyzing tone of most such books; even though the chapters are sometimes peremptorily short, the style sometimes takes on a forced breeziness, and he provides only a sketchy bibliography and no index, he is clearly not assuming that his readers will explore these topics in much further depth, or that all SF is *Omegatropic*, or concerned with the stuff of SF – including much of the topics he's been exploring, such as the Fermi paradox, and terraforming the moon – but here he explores it in terms of the S rather than the F: He is, however, hardly concerned with possible human cultures of the far future; there's not much here that will illuminate the distant worlds of writers like Gene Wolfe or Jack Vance.

After offering a brief and workmanlike summary of life in 2100, Baxter begins with a series of chapters that deal with the nature and methods of forecasting the future, the limits of what we can guess given our present state of knowledge (he nominates biotech and nanotech as two fields likely to produce "discontinuities", or presently unimaginable advances), and common scenarios of supergads (like a mind-based Internet) or disasters (such as war genetic disaster, disease, vulcanism, and global warming). A second group of chapters reviews the matter of his NASA series, including an account of a meeting with moon veteran Charlie Duke, a lament for the lost dreams of NASA, and a sermon on the scientific and economic benefits of space travel. The rest of the book follows, in nonfiction terms, the standard SF consensus history of future exploration by considering the problems and promises of exploring first the moon, then Mars, Mercury, Venus, the near-earth asteroids, Callisto, Pluto, and Titan, and finally the nearest star (Alpha Centauri) and the galactic center. He gallops through explanations of how starships, teleportation devices, and wormholes might work, and arrives at an extended consideration of aspects of the Fermi paradox, including UFOs, alien visitations (which Baxter firmly disbelieves), SETI, and Frank Tipler's plan to colonize the entire galaxy with self-replicating machines. Finally, such remote possibilities as mining black holes and the eventual heat death of the universe are considered. While there's not much here that is radically new to SF readers, and especially nothing new for Baxter readers, *Deep Future* is an efficient and clear exposition of some of the ideas that are near the core of Baxter's own fiction, and modern SF in general.

#### SHORT TAKES:

Returning to the subject of sequels and their relative merit, it's worth noting that this fall is already beginning to generate a considerable amount of buzz over the most famous and important sequel in all of modern fantasy, namely, the three-volume follow-up to J.R.R. Tolkien's 1937 children's fantasy *The Hobbit*. With the much-anticipated release of

## Reviews by Gary K. Wolfe

The *Lord of the Rings* film, it seems likely that we're in for a round of Tolkienmania that may rival that which followed the release of the Ballantine paperback in the US in 1965. In academic and scholarly circles, that mania has never really abated; there are literally thousands of books, essays, theses, conference papers, and fan pieces on even the most arcane aspects of Tolkieniana, the vast majority of them dating from the past three decades. In terms of academic lore, Tolkien has become for the fantastic what Joyce has long been for high modernism, and for good reason: each author's major work is huge, linguistically complex, and dauntingly knowledgeable, and rests on a substrata of obsessive system-making that couldn't the more tempting if it had been specifically designed as a dissertation-mine. (Tom Shippey, in *J.R.R. Tolkien: Author of the Century* finds several other interesting parallels between the two writers and their reception.)

Such a plethora of scholarship eventually becomes counterproductive: no one really wants to read much of it except other Tolkien scholars, and for those merely seeking some enlightenment regarding Tolkien's various methods and contexts, it can be frustrating to know where to start. But Tom Shippey's *J.R.R. Tolkien: Author of the Century* is easily the best book on Tolkien I've seen (including Shippey's own earlier 1982 study *The Road to Middle-earth*), and one of the most important recent defenses of fantasy as well. Shippey's title, with its assertive and even truculent overtone, turns out to be exactly the argument of his book: that Tolkien based not only on repeated reader surveys but on the evidence of his own engagement with key issues of the twentieth century (not least of which is the origin and nature of human evil), is arguably that century's most important and influential author of fiction. In order to make this argument feasible, Shippey needs to address the problem of fantasy, and this he does in the very first sentence of his book: "The dominant literary mode of the twentieth century has been the fantastic." He pointedly doesn't say "fantasy" in the sense of the commercial genre, but it's immediately clear that he means to include Wells and Le Guin and Stephen R. Donaldson along with Verne, Orwell, Golding, and Pynchon.

The core of Shippey's defense is, of course, however, lies in the methodical and clearly written manner by which he demonstrates that Tolkien is a writer deeply engaged with modern problems and issues, even though his manner of

engagement is unfamiliar to the tools of realism. He begins by treating Tolkien as what he was – a philologist – and showing how central language is to the very concept and structure of *The Lord of the Rings*. He finds a medievalist and philologist of considerable reputation (he taught Tolkien's syllabus at Oxford and held the same position Tolkien had held at the University of Leeds), Shippey approaches Tolkien's nomenclature with the skill of a brilliant detective, finding a whole list of Elvish names in a passage from the Eddas, suggesting original and persuasive etymologies for words like "hobbit" and "wraith", and arguing that even a place-name like "Bag-End" underscores the stolid English bourgeois values of the hobbits by rejecting the more common Norman-influenced *culte-de-sau*. He shows how intricately the innumerable pieces of the trilogy fit together – and, surprisingly, shows how much of this evolved during the composition of the novel, as the pieces also reflect Tolkien's own experience as a World War I veteran and witness to twentieth-century atrocities. Some surprisingly contemporary concepts show up under Shippey's searchlight: addiction (which explains how the power of the ring functions), psychological warfare, the language of self-deception. Finally, he explores some of Tolkien's heritage and mounts convincing arguments against critics who have accused Tolkien of sentimentality, inconsistency, or disengagement. The book is frankly polemical, stunning in its scholarship, and yet continually engaging, and it's probably the only book on Tolkien's work that most of us will need for some time to come. And, Shippey reminds us, it all began in December 1937, with Tolkien wrestling with the classic problem of how to set about writing a sequel.

For those interested in pursuing Tolkien studies a little further into the groves of academe, one of the better recent essay collections is George Clark and Daniel Timmons's *J.R.R. Tolkien and His Literary Resonances: Views of Middle-earth*, which also serves as a useful companion to Shippey's book (and includes an essay by Shippey). The focus of this collection is not the minutiae of Tolkien's narrative and linguistic inventions (few could follow Shippey in those directions), but rather, as the subtitle suggests, the "resonances" between Tolkien and a variety of other writers, works, and traditions. A few of the contributors sound cabbaged and stifled laboring under the weight of all that prior Tolkien scholarship, but most of them actually

have something to say. The first group of essays focuses on medieval literature; C.W. Sullivan III relates Tolkien to such earlier traditions as the last of the family sagas, George Clark to the heroic Old English epics *Beowulf* and *The Battle of Maldon*, Roger Scholten to *Sir Gawain and the Green Knight*, Knight Charles Nelson to allegories in Chaucer, Langland, and others (without suggesting that Tolkien himself is an allegorist, a notion that apparently infuriated him). The second group deals with literature between the Middle Ages and the twentieth century. Tanya Caroline Wood finds parallels between Tolkien's famous essay "On Fairy Stories" and Sir Philip Sidney's *Defense of Poesy*; Debbie Sly finds points of comparison with Milton; and – in one of the more surprising and intriguing linkages, William N. Rogers and Michael R. Underwood, citing Tolkien's own statements that he was influenced by J.R.R. Tolkien Haggard, wonder if Haggard's wizened Gogol in *King Solomon's Mines* might be an ancestor of Tolkien's Gollum.

In terms of modern fantasy, the third group of essays is of the greatest interest. David Sandner explores in a fairly new light the familiar connections between Tolkien and Lewis, Faye Ringel traces Tolkien's legacy in such women fantasy writers as Patricia McKillip and Delia Sherman, and Verlyn Flieger explores Tolkien's reputation as an ecologically sensitive writer, finding it more complex than at first advertised. The most important essays here, though, are the last two: W.A. Senior's argument that a profound and grieving sense of loss permeates Middle-earth, suggesting not only (as Shippey does in his book) that Tolkien is reflecting much of the disillusionment of his own generation, but that loss may in fact be an important part of the emotional dynamics of modern fantasy. Shippey's essay, while not exactly overlapping with the material in his book (which appeared quite a bit later), returns to the argument that evil is a central Tolkien theme, and one that links him to his time in profound ways. These two contributors, by looking outward toward the world rather than toward the increasingly insular world of literary cross-influences, raise the issues that may, in the end, be what sustains Tolkien's reputation and accounts for his astonishing popularity. Surely all those millions of readers weren't simply delighted because of Tolkien's clever readings of Beowulf or his intricate manipulations of medieval literary forms, and Shippey (as does Shippey in his book) begin to ask what those readers really found.

—Gary K. Wolfe

## Reviews by Faren Miller

Continued from page 24

elements developed slowly and subtly. Richard is a Scottish fiddler who had some professional success playing with Celtic bands, but the death of his wife drove him into a kind of self-imposed exile down in Australia – which seems like another planet compared to his native land. His father's death brings him back to Scotland for what he thinks is a brief final visit, but something calls him to renounce his new life and return to the old, for good or ill.

The move doesn't come easily to him. Both his mother and his sister live in Australia now, and though he's estranged from the mother (just as his father was before him), the sister may be his closest tie Down Under. With a mainstream writer's attention to details of psychology and action, Brandon pursues the story from month to month, country to country, until Richard finally establishes a hands-on life as a seafaring sailor in the isolated boat where he was born. His disturbing dreams of swimming, drowning, darkness, might be just that – dreams, inspired by the strange coincidence of his father's and his wife's accidental deaths – or not for the intensity of his emotions, and a twist of fate which will link him with a mysterious woman oddity like his father's last love. Richard's "courtship" of the fey, Gaelic-speaking Ailish is another gradual process, almost like the taming of a feral cat, though she will prove to be no wrath. At first he pursues other concerns as well, including an attempt to track down a family history almost as peculiar and elusive as Ailish herself, but as their relationship deepens, the focus narrows until they could be the only people in the world, lost a realm of intense pas-

sion, where music and sex play an equal part. (Prudes and readers with a dislike of the Grand Romance be warned: this book may not be for you.)

Swim the Moon takes equal measures of realism, folklore, nightmares, and romance, brings them to a slow boil, and serves up a brew that has something of the power of the old whiskey which Richard and Ailish share for a Christmas toast: "The liquid burned over my tongue and trickled like molten metal down my throat. It was wondrously smoky, rich flavored and strong... [T]hough I knew whiskey didn't really improve on the bottle, it was the thought of drinking something so old, so precious, that made it wonderful." Give this book a taste – you may like its flavor.

### SHORT TAKES

In *A Writer's Life* by Eric Brown, protagonist Daniel Ellis is a moderately successful author whose talents can't match his dreams and are in danger of running out altogether. Reduced to writing novelizations, he spends his free time pursuing a passion for forgotten British writers from the mid-20th century. An encyclopedia entry alerts him to Vaughn Edwards ("1930-1967"), once moderately popular but now maddeningly difficult to trace. A classically enticing second-hand bookshop, whose interior "opened up like an optical illusion, belying the parsimonious dimensions of its frontage," helps give him the scent with a single Edwards volume, and eventually he will be able to collect or borrow the entire Edwards oeuvre – stories and novels marked by a flair for esoteric fantasy. They seem to have both a Victorian literary antecedent and a contemporary offshoot (plagiast?) uncovered as Ellis' research takes him farther and farther into the literary labyrinth along with his partner Mina, a sometimes reluctant companion as the quest also meanders through the English countryside.

Framing sections of the main narrative with excerpts from

Ellis' journals, bits of old reviews of the novels in question, and passages from the works themselves, Brown produces something like a radically miniaturized (and far less daunting) version of Danielewski's *House of Leaves*. Vivid contemporary characters, glimpses of a ghost, and the increasingly uncanny mystery of the authorial triad centering around Edwards should ensure this novella a response better than the Victorian member of the threesome, E.V. Cunningham-Price, got for *The White Lodge*: "It is all very well to drag the occult into his novels, but what this writer signally fails to realise is that the modern reader demands that the novelist provides also an interesting story..." critic Gerald Percival growled. *A Writer's Life* gives no such cause for complaint.

The attitude and impact of Conrad Williams's *Sf/horror/surrealist novels Nearly People* may best be conveyed by a sample paragraph:

The scabrous poster on the saloon wall blurred. A moment ago it had depicted a woman in a black bikini curled like a snake around her shoulders. Now it was impossible even to read her name. It was akin to viewing someone through a thick pane of glass. She the protagonist, Carrie? tried to remember what The Dancer had told her without losing her grip on the tear as it deepened. This time she was not distracted by the sequins of colour beading the tips of the wound.

It's significant that "tear" means "tip in flesh" here, rather than the stuff of weeping, for this tale of an unspecified future in the plague-ridden, quarantined sector called the Howling Mile deals more in mayhem and disease than in sentimentality. As if plague weren't enough, the place also teems with homicidal monsters, both "human" and technological. Survival's clearly a chancey prospect here.

When Carrier (an ominously named female protagonist, given the circumstances) first connected with the mysteri-

ous Dancer, she learned that all is not as it seems in Howling Mile, or within herself. Like a stock figure of fantasy, she has a hidden "potential" that might lead to a means of supernatural escape from this hellhole – but any secrets she unlocks seem to breed further horrific enigmas. With its slipstream refusal to exploit genre conventions, and lack of definitive answers, **Nearly People** could be viewed more as emotional metaphor than as a standard SF/dark fantasy narrative of discovery and active response. Is the metaphor personal or universal, centered around the working of one hungering, obsessive imagination or expressing the catastrophe that comes in the wake of revolutionary social change? Williams leaves it to his readers to conclude

...if they can.

Both squid-lovers and anyone attracted to elegantly absurd grotesquerie – though these are hardly mutually exclusive groups – will enjoy *The Exchange*, a tale of the city of Ambergis during its 300th Festival of the Freshwater Squid. Ambergis (invented by Jeff VanderMeer some years ago and the setting of a number of his fantasies) may be as bizarre as the Howling Mile, but it has had far more time to get used to its horrors and given them a kind of gentility. When an old couple sits down at an antique table to eat from plates where food "squirmed and wrestled with itself in the dim gas light," there is no sense of looming, Chulthood menace. Even the curiously monstrous gift ex-

change which follows isn't meant to provoke real terror. (Eric Schaller's illustrations, something like a mix of Edward Gorey and Gahan Wilson in frameworks inspired by Art Nouveau, add to the charm.)

When horror does arrive, it comes completely out of left field – for anyone unacquainted with the peculiar customs of Ambergis in Festival season, at any rate. Don't miss the back of the booklet, featuring advertisements for a number of products and services which might come in very handy at that special time of year. This little tale seems designed to help those advertisers (particularly Hoeghbotton & Sons, Main Office on N. Alburnum Road in Ambergis) lure in plenty of new customers!

—Faren Miller

## Reviews by Russell Letson

Continued from page 25

ject which is embedded in World's mountains – and which, some of the surviving scientists suspect, is somehow responsible for the Worlders' capacity for sharing reality.

Lyle Kaufman, an army officer whose specialty is not science but military bureaucracy and people-management, gets the job of assembling the team that will investigate the second artifact. The mission's members turn out to be even more mismatched than those of the original. The only returnees from the first expedition – and therefore with some real understanding of World – are the bluff, old-fashioned geologist Dieter Gruber and xenobiologist Ann Sikorski, now married. The star physicist brought in to figure out the nature of the artifact is the brilliant, eccentric, and difficult Thomas Capelo, embittered by the loss of his wife in a Faller raid. Equally brilliant but perhaps even odder (but not at all difficult) is Marbet Grant, a genetically-engineered Sensitive whose special gift is the very precise and subtle reading of body language.

But Grant's real function does not deal with World's people or the artifact. This expedition, like the first, has

a hidden agenda at least as important as its official one: to capture and, via Grant's talent, interrogate a Faller. While that secret process goes on, Sikorski re-establishes contact with the Worlders, especially Enli Pek Brummidin, the only Worlder who has a clue about the nature of humans and of the universe beyond her planet; Gruber and a physics team locate and investigate the artifact; and Kaufman works at keeping all the aspects of his complex mission on track.

Eventually Grant does establish a kind of communication with a captured Faller (more SF pleasure here in the sketch of Faller psychology), and the functions and operations of the artifact are partly decoded and elegantly connected to the nature of shared reality. But answers to puzzles can lead to other, apparently intractable problems. When the military decides to move the artifact off-planet, Sikorski fears that doing so will put an end to the Worlders' psychic and social bond, probably with catastrophic results. But with the war going badly and the possibility that the Fallers have obtained similar ancient technology, the fate of World doesn't count.

Kress layers on the science fictional puzzles and problems and cross-links them with practical, political, philosophical, and personal-psychological conflicts and

matters of species survival, and then cranks up the tension on every question. How do you decode the operation of an alien artifact whose original function is unknown? How do you anticipate the reactions of a thoroughly alien species whose only aim seems to be to kill you? How do you mediate among the competing interests, organizational imperatives, and epistemologies of scientists, soldiers, bureaucrats, and non-humans? On what basis do you make decisions affecting the fates of worlds (or World)? Winding through all this are the science-fictional pleasures of speculative physics, Faller psychology, and a longer, surprising look at how the Worlders live with and without shared reality.

This is a book at once dark and hopeful – dark in its recognition of the tangled thicket of causes and effects, of the exclusive-or of choosing one good over another, and hopeful in its portrayal of the varieties of honesty, courage, and self-sacrifice with which thinking beings can face the consequences of choice. Like the "Beggars" trilogy, the "Probability" books are both thoroughly science fictional in their pursuit of the implications of ideas and novelistic in their presentation of complexities and contradictions, and they confirm Kress as one of the best hard SF writers around. —Russell Letson

## Reviews by Edward Bryant

Continued from page 28

laborative work between Braunbeck and Clark. Essayist Peter Crowther describes it as something of a case of *Beetlejuice* meets *Our Town*. My reaction was similar, though I would have pitched the high concept as *Our Town* meets Peter Beagle's *A Fine and Private Place*.

The story gives us a group of diverse but recognizable characters who just happen to dwell in a state of increasing decay. They're all dead folks, rotting corpses, mostly obsessed with figuring out the meaning of... well, death.

There's plenty of good imagery in the story, many evocative moments. But there's also a sense of diffuse, rambling lack of focus that may enervate even the most enthusiastic reader. The dead spend considerable time talking about things, speculating, interacting, but usually – literally at times – jawing. But as meandering as it sometimes becomes, one cannot discount the novella's earnestness.

The short stories complement the longer pieces nicely. In Clark and Braunbeck's "A Host of Shadows," an aged, unrepentant, terminally ill Jack the Ripper is in decline on all manner of levels. As the end approaches, what's the man formerly known as Jack do in terms of reconciliation with a son for whom certain nasty impulses have bred true? It's a sharp little morality play.

"In the Direction of Summer's Coming" is a Braunbeck solo piece about an aging Native American down on his luck in a big way. Reduced to playing his sax on the street for intermittent coins, the Chief survives an encounter with your basic gang of vicious young white thugs, with unexpected – and humane – results.

Braunbeck's "The Circus of Central Motion" takes a few unexpectedly surreal turns with its mixture of verse and prose. In a modern neighborhood in which the cul-

tures of children and adult are clearly mutually exclusive, the balance of power waxes intriguingly when the circus comes to town – on the neighborhood. And when the streets and nights are haunted by evidence, Braunbeck's grasp of the weird is in ample abundance here, as it is throughout most of the rest of the book.

For my money, *Escaping Purgatory* offers provocative and discussible storytelling with the lagniappe being a sample of some of Alan Clark's best illustrative work. Indeed it's a figurative carnival ride, a spinning pyrotechnic work throwing off sparks in all directions, a brass effort that presents its considerable successes with the same endearing, if not least successful, modesty. But underneath all the bright lights and morbid sparkles, *Escaping Purgatory*'s real substance shines through.

## SHORT TAKES

Now I'm not gonna try to put one over on you, Neal Barrett, Jr.'s new novel, *Piggis*, isn't an edgy science fiction epic like *Through Darkest America*, and it isn't an amusing fantasy romp like *The Treachery of Kings*. I won't try to pass it off as a ringer. Nope, it's what it is: the true call an associational time, a novel that purists would class as a really funny crime story that gets so surreal in places, it might as well carry a fantasy emblem. The titular (as it were) establishment, Piggis, is a nude dance club in the godforsaken Texas hellhole of Mexican Wells, an off-the-freeway wide spot on certain routes to San Antonio and Louisiana. Piggis is only one of many unsavory enterprises owned by Cecil Dupree, a country-fried gangster with a deceptive rural facade. Before it went to ungilded women and lap dancers, Piggis was a seafood restaurant. Now the walk-to-wall fish tanks hold cute little piglets that clients pay a double-sawbuck for scratching their names on. They're a diversion from the main business at hand. As the novel

says, "A man gets tired of just watching private parts, he'll stop and watch a pig." Piggis is populated with a suitably bizarre spectrum of workers, losers, and layabouts, as is Wan Lee Lee's Goshawk, a small town in the backwoods of the street. Jack McCooly works at Wan Lee's through Cecil's dubious largesse. He's ordered to specialize in "food relocation." "A guy leaves half an eggroll, toss out the fried part, save the inside. Save the meat because meat costs a lot." Jack isn't on the management fast-track or even true rehabilitation. He's a Huntsville parolee with the totally unrequited hots (like every other guy around) for Gloria Mundi, the most lustiest-after-dinner at Piggis. Gloria has her own reasons for exotic dancing, not the least of which is restoring the faded and bankrupt glory of her family's Battle of Britain Family Fun Park, a hideously ill-conceived tourist trap that includes a magnificent variety of rusting vintage World War II aircraft and ghastly mannequins. Gloria herself lives in the hulk of a German bomber, a Junkers Ju 52 (the author knows his vintage warcraft to a T), perched high in a tree in the center of the Fun Park. Hubris, greed, and terminally misbegotten romantic impulses all come to a head after Jack hatches a scheme to string Cecil for a cash stash presumably being held for a rainy day. The book winds down between the bad boys in Mexican Wells and some organized crime types from New Orleans. Naturally things go badly for almost all concerned. It's no surprise that author Barrett does a first class job of sketching in his ne'er-do-wells and hapless bumpkins. The fun and games is punctuated with moments of unpredictable violence that effectively keep the reader on his or her toes. Piggis is very much steeped in the lunatic tradition of the best of Joe D. Landale and Carl Hiaasen. Maybe a soupçon of Elmore Leonard. It's a great riposte from dystopian despair and airpuffed epic fantasy this season. —Edward Bryant

## Reviews by Carolyn Cushman

Continued from page 29

creator, Joseph Grey Veil, who's determined to continue his experiments in creating an improved human being using Cheriyo – and his planned methods are pretty dis-

gusting. Cheriyo and Reever manage to escape with the unexpected help of some renegade halfbreed alien/Native Americans, who need a doctor for their quasi-legal shockball team. Joseph Grey Veil is a caricature, an ultimate mad scientist and narcissist, but in this novel he's almost exceeded in villainy by the leader of the renegade

Indians. This overdone adventure feels a lot like an over-the-top, SFnal version of *The Fugitive*, with Cheriyo always on the run, but unable to deny medical help to anyone who needs it; like a TV episode, it almost stands alone, an entertaining installment in the continuing adventures of the "Stardoc". —Carolyn Cushman

## Reviews by Divers Hands

Continued from page 31

along. Now the mayor's nephew obviously has it in for him, and sets him up for a run-in with the law. Murder strikes and the Whoremaster has to extricate himself from the mess, which is further complicated when he discovers someone else using magic was actually controlling the man's actions against him. Though you just know the Whoremaster will prevail, he's the rogue you root for as he strings you along wondering precisely how he'll wiggle his way out of this one. Connolly weaves his story well, with clear descriptions of the Whoremaster's sleazy world, and an interesting chain of events leads to a satisfying ending that doesn't tie things up too neatly for our friend and leaves you asking, "When does it ever end?"

Another highlight of the issue was classic reprint "The Monster-God of Mamurth," Edmond Hamilton's first published story in 1926, about a dying archaeologist who relates his ordeal to two Saharan travelers so

they will heed the posted warnings and never visit the Igidi Desert – you can't beat an old master.

"Goyles in the Hood" by Leslie What is a humorous episode about a couple of marble gargoyles that have graced a tomb in a New Orleans graveyard for centuries. They are currently annoyed with the likes of Disney, "the Warner brothers," and "Hannah the Barbarian" for teaching kids to be afraid of creatures like them, and now want to retaliate by killing the cartoonists.

Steve Carpenter's "Pity the Poor Dybbuk" is set among Jewish refugees at the International Settlement in 1945 Shanghai, occupied by the Japanese, where even the ghosts of the dead continue to battle between cultures. The restless spirit of a doctor who caused considerable suffering while alive is back in Fritz's body, enjoying the suffering of Shanghai's bombing victims. Fritz's friend Hans tricks the dybbuk into helping the wounded, but he's still got to get him out of his friend's body before he's gone for good.

Other fiction in the issue: Julia Blackshear Kosatka

writes of a woman warrior cursed to watch over the "Bones of the Dead" until they are dust; "Stitchery" by Devon Monk, about a woman who can stitch pieces of people and animals together to heal them and a grandma who knits time; "Heart of Jade" by Amy Sterling Calk, in which the daughter of the Great Mayan Lord of Copan commissions an artisan to fashion an amulet that will make her father, the last of his line, immortal; in "Under the Bridge" by Jeff Voren, assistance comes from a strange being when a female Seven-Eleven employee is assaulted by a group of gangbangers; "What They Did To My Father" by F. Brett Cox delivers some well-deserved comeuppance to an abusive sharecropper when he encounters the magic of the root man; "Straight To My Lover's Heart" by Richard Bowles, has Raz on Venus, the Goddess of Love, on a mission up and down the Time Stream for his mother. There are also reviews of fantasy books, games, and comics; a conversation with Gene Wolfe; and a short comic strip. I look forward to the next issue.

—Jennifer A. Hall

## Reviews by Karen Haber

Continued from page 31

image have a hushed subdued quality in which outlines blur and the shadows predominate. The washy painting creeps a bit beyond its borders, indicating that perhaps things are not completely under control, and even the typeface of the caption resembles the type of a quirky, not-completely-reliable old manual typewriter.

In the succeeding pages the shadows deepen and we realize that Tan has turned away from addressing the dehumanizing effects of society to concentrate, instead, on the quiet despair of depression. (Don't worry, the artist doesn't let urban blight off the hook here, he just doesn't spotlight it as he did previously in both *The Lost Thing* and *The Rabbits*.)

In this latest outing, Tan spreads his artistic wings, indulging in abstract effects and intriguing brushwork for texturing both inside and outside the images. Among the memorable images in this book are a double-page collapse spread, a depiction of life as a gameboard where every other roll of the dice has dire consequences, and a haunting view of color-drenched airborne phantoms.

Lothian Books should have served the artist better here: the illustrations are darker than the original page proofs, and the layout is such that gutters frequently interfere with the center of two-page spreads. Nevertheless, Tan's brilliance shines through.

Although the subject matter is challenging and might initially seem to confirm the bleakest suspicions of chronic depressives, *The Red Tree* is really an empathetic and, ultimately, comforting tale. Hold on and read right to the last page and you'll see that this is a book about hope and transcendence, and as such is a considerable achievement. Tan's poignant, complex artwork manages to address emotional complexities far more thoroughly than a hundred self-help books. Keep your eye on the red tree.

In *Ground Zero*, Fred Gambino generously shares his artistic journey from his low-tech beginnings – when he made and photographed small-scale sculptures for reference for his science fiction illustrations – through his experiments with early digital art to his emergence as an acclaimed master of digital imagery. With chapter introductions by David Brin, Robert J. Sawyer, Elizabeth Moon, Chris Moore and Jim Burns, this book's attitude seems to be that more is better. Even the title, repeat with the artist's sweeping signature, is repeated twice – with different images (rejected cover options?) before we've even reached the table of contents, and then reappears in miniature at the top of each page. Whew.

This is a big splashy book, an appropriate vehicle for Gambino's dizzying perspective, high-key color and swooping cinematic composition pushed to the max by digitization. *Ground Zero* announces its focus on hardened hardware-heavy sci-fi right up front with its diagrammatic endpapers. There's plenty of eye-popping imagery here, including "Titan's Sky," a seeming hom-

age to Chesley Bonestell, "Nightwings," wherein sex meets machinery, and the emphatic, nightmarish illustration for "The Terminal Experience."

Considering how much attention was paid to design and layout here, I can't help wishing that a teeny bit of that attention might have sloshed over onto the image captions: there are no dates associated with any of the works, which makes it difficult to get a coherent sense of his chronological artistic development.

A sidenote: some of the digital images already look a bit "dated," but that's not Gambino's fault, nor is it surprising as art software development continues at the speed of light. Our eyes – and aesthetic expectations – adjust accordingly. Gambino has been a digital pioneer and his book is not only a retrospective of his personal oeuvre but also provides a historical context for digital art's emergence as a dominant medium of science fiction illustration.

Beth Gwinn has been a professional photographer since the Eighties, and her work is surely familiar to any regular Worldcon attendee or *Locus* reader. Although her photos have appeared in *Time*, *Newsweek*, *Life*, *Rolling Stone*, and other national publications, her heart belongs to fantasy and those who create it, and that enthusiasm is obvious in *Dark Dreamers*.

Her black and white photo portraits of dark fantasy and horror creators (writers, artists, editors, screenwriters, directors, producers, etc.) are both charming and intriguing, giving a sense of having captured the subjects "on the fly" as it were, with their dogs, cigarettes, pussycats, baseball caps, carnations, and tiny couches right out there in the open.

There's a warmth and immediacy to these portraits that is rarely seen in celebrity photos. The subjects aren't hiding behind smooth impassive masks: they've been captured in very human moments that speak a particular connection with the photographer, a spark existing for perhaps the amount of time it takes a camera lens to open and close.

The cleverly casual poses and serendipitous use of elements in each setting are evidence of a resourceful photographer's bag of tricks. The kinetic spontaneity of the photos belies the many rolls of film that Gwinn probably shot for each subject. Like most good photographers, she's adroit at making it look easy. I particularly enjoyed her portraits of Harrison Ellenshaw, Rick Berry, Christopher Lee, Jo Fletcher, and Neil Gaiman. But what I'd really like to know is whose idea it was to put that tiny couch on Jack Ketchum's head.

This is a very classy package, with an insightful introduction by Clive Barker and commentary by Stanley Wiener. If you've ever longed to put the faces with the names, don't miss *Dark Dreamers*.

### SHORT TAKES

**Top 10 Book 1** is a treat for anyone who enjoys the mordant viewpoint of comic book master Alan Moore. As the author observes in the foreword to this collection of his "Top 10" comic book series, "We should salute the officers of Precinct Ten." And how. These cops

have it tough in a world where *everybody* is a superhero.

Moore manages to both lampoon and celebrate the mores of comic book culture while putting his cops through their paces. Among the cast of colorful characters are Sergeant Kemlo Caesar: a talking Doberman who walks upright by means of a metal exoskeleton, Girl One: a nudist camouflaged kinetically by her everchanging body tattoos, Shockheaded Peter: Howdy Doody in a metal suit, Jack Phantom: a lesbian with the ability to dematerialize, and Jeff Smack: he's big, he's blue, and he's in a baaaaad mood.

My very favorite moment comes in a prelude to the chapter entitled "Mythdemeanors," in which the officers enter the "Godz Bar," a joint frequented by, what else, the gods of mythology – I guess they qualify as superheroes here? – investigate a murder. Says the lead officer: "Okay, okay, we're police officers. Nobody move in a mysterious way."

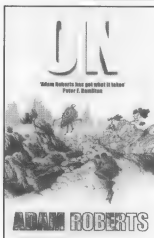
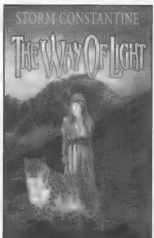
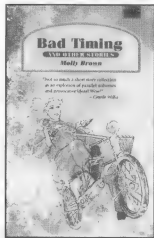
The writing is first-rate and the art – even the lettering in the word balloons – is as clever and witty as the writing. Gene Ha and Zander Cannon have given these tales vivid graphic life with a panache that must be the envy of comic book artists everywhere. The color, the printing, and the package itself is first rate. Gene Ha's design notes and comments at the back of the book give some insight into the development of characters' costumes and personas.

The black and white artwork in the graphic novel *2024* suffers by comparison to the artwork in *Top 10*, but then Gen-X "bard" Ted Rall's writing is often more expressive than his cartooning. This doesn't pose much of a problem here, however, as *2024* is a text-heavy homage to George Orwell's classic 1984. Rall rides in on Orwell's shoulders, re-interpreting Big Brother for 21st-century slackers, dot-commers, and anybody else whose idea of sophisticated humor comes from animated TV shows like *Beavis and Butthead* and *South Park*. Regardless of its sensibility, *2024* is an ambitious work that succeeds at least half of the time. Many of Rall's best moments, in which he skewers our preposterous technology-reliant, rats-in-a-maze society, take place in throw-away gags rather than the main events. I don't know if this volume stands up on its own, but as a companion to the original work, *2024* should intrigue – if not appall – Orwell fans.

**The Wally Wood Sketchbook** is actually more interesting for the comments it contains on Wood by Joe Orlando, Al Williamson, and Steranko, than for the artwork. The sampling of Wood's linework here shows his undeniable skill and will appeal to diehard fans of his art. However, the commentary may appeal to readers even more, revealing the quirky, complicated man behind the pencil. This is a good companion to the previously published *Wally Wood Sketchbook* (Popular Artist Sketchbook Series) that appeared last year and provided a true retrospective of Wood's artwork.

—Karen Haber

# British Books - June



Note: This information, unlike the *Locus* main list, is put together by Ian Covell; send corrections to him at 2 Copgrove Close, Berwick Hills, Pallister Park, Middleburgh, TS3 7BP, United Kingdom. First world editions marked with an asterisk. Comments by Ian Covell.

\* Abnett, Dan **Warhammer 40,000: Xenos** (Black Library 1-84154-146-X, £5.99, 314pp, pb, cover by Adrian Smith) SF novelization based on the world of the role-playing game. First in the "Eisenhorn" trilogy.

\* Abnett, Dan & Nick Vincent **Warhammer: Gilead's Blood** (Black Library 1-84154-140-0, £5.99, 264pp, pb, cover by Paul Dainton) Fantasy novelization based on the roleplaying game, featuring "Gilead Lothain". Almond, David **Counting Stars** (Hodder Children's Books 0-340-78480-6, £4.99, 181pp, tp, cover by Jeff Fisher) Reprint (Hodder Children's Books 2000 as **Counting Stars & other stories**) collection of 18 mainstream and fantasy stories.

\* Almond, David **Secret Heart** (Hodder Children's Books 0-340-76482-1, £10.00, 220pp, hc, cover by Darren Hopes) Young-adult novel with fantasy elements.

Anderson, Rachel **Blackthorn, Whitethorn** (Hodder Children's Books 0-340-68127-6, £4.99, 150pp, tp, cover by Tim Clarey) Reissue (Hodder Children's Books 1997) young-adult ghost novel. Fourth printing. A "Signature" title.

Andrews, Virginia **Lightning Strikes** (Simon & Schuster UK 0-7432-0842-0, £16.99, 279pp, hc, cover by Larry Rostant) Reprint (Pocket 2000 as by V.C. Andrews) associational gothic horror novel. Second in the "Hudson Family" series after *Rain*. Copyrighted by the Vanda Partnership. The author is probably still Andrew Neiderman. [First UK edition]

Andrews, Virginia **Rain** (Simon & Schuster/Pocket UK 0-671-02964-9, £5.99, 440pp, pb, cover by Larry Rostant) Reprint (Pocket 2000 as by V.C. Andrews) associational gothic horror novel. First in the "Hudson" series. The author is probably still Andrew Neiderman.

\* Armstrong, Kelley **Bitten** (Little Brown UK 0-316-85539-1, £10.99, 448pp, tp) Dark fantasy novel of a female werewolf. A first novel.

\* Ashley, Mike, ed. **The Mammoth Book of Awesome Comic Fantasy** (Robinson 1-84119-080-2, £6.99, xiv+528pp, tp, cover by Julek Heller & Pete Rozyski) Original/reprint anthology of 32 humorous stories. Authors include David Langford, Tom Holt, and Esther M. Friesner.

Asimov, Isaac **Foundation** (HarperCollins/Voyager Classics 0-00-711587-3, £7.99, 234pp, tp) Reissue (Corgie 1951) SF novel. First in the "Foundation" series. "Voyager Classics" number three.

\* Audley, Anselm **Heresy** (Simon & Schuster UK/Earthlight 0-7432-0950-8, £10.00, 405pp, tp, cover by Steve Stone) SF novel, Book One of the "Aquasiva" trilogy. Forces fight for change on a waterworld where all dissension is heresy.

Ballard, J.G. **The Drought** (HarperCollins/Flamingo 0-00-711518-0, £4.99, 233pp, pb) Reprint (Cape 1965) apocalyptic SF novel. A "Flamingo Sixties Classic".

\* Bissett, Alan, ed. **Damage Land: New Scottish Gothic Fiction** (Polygon 0-7486-6284-7, £9.99, 216pp, tp) Original anthology of 20 gothic stories, four reprints.

Bisson, Terry **The X-Files: Miracle Man** (HarperCollins/Voyager 0-00-648355-0, £3.99, 124pp, pb) Reprint (HarperEntertainment 2000) novelisation of the TV series. Book #16 in the series. [First UK edition]

\* Blacker, Terence **The Angel Factory** (Macmillan Children's Books 0-333-90072-3, £9.99, 229pp, hc) Young-adult SF/fantasy novel. A teenager discovers some strange facts about his seemingly perfect life.

Blacker, Terence **The Transfer** (Macmillan Children's Books 0-330-39786-9, £4.99, 233pp, tp, cover by Anthony Robinson) Reprint (Macmillan Children's Books 1998) young-adult SF novel of a computerised implant able to fast-forward and reverse the physical age of a football fan.

Bradbury, Ray **Fahrenheit 451** (HarperCollins/Voyager Classics 0-00-711710-8, £7.99, 172pp, tp) Reprint (Ballantine 1953) SF novel set in a society which outlaws and burns books. This omits the two short stories from the first edition, and retains the original book text, without the later revisions. "Voyager Classics" number four.

Bradley, Marion Zimmer, Julian May & Andre Norton **Black Trillium** (HarperCollins/Voyager 0-586-21102-0, £5.99, 491pp, pb, cover by Geoff Taylor) Reprint (Doubleday Foundation 1990) fantasy novel. Volume one in the "Trillium" series.

Bransford, Henrietta **The Fated Sky** (Hodder Children's Books 0-340-66102-X, £4.99, 151pp, tp, cover by Scott Rhodes) Reprint (Hodder Children's Books 1996) young-adult historical novel with fantasy elements. Third printing. A "Signature" title.

\* Brown, Molly **Bad Timing and Other Stories** (Big Engine 1-903468-06-X, £8.99, 267pp, tp, cover by Deirdre Counihan) Collection of 21 SF, fantasy and horror stories published in the last ten years, including one original vignette, and three in the "Ruella" series. Four are revised.

\* Browne, N.M. **Warriors of Alanya** (Bloomsbury 0-7475-4694-0, £5.99, 308pp, tp, cover by Rob Hefferan) Young-adult time-travel fantasy novel. Two children are transported to the harsh realities of a par-

allel first-century Britain. Published in 2000, but not seen until now.

Burgess, Melvin **Bloodtide** (Penguin/Puffin UK 0-14-130689-0, £5.99, 370pp, tp, cover by Nick Steam) Reprint (Andersen Press 1999) young-adult SF/fantasy novel, based on the first part of the Icelandic "Volsunga Saga". Two warring families control a ruined London, and an attempted truce by betrothal is undermined by the gods. The original edition was not seen.

Burroughs, William S. **Naked Lunch** (HarperCollins/Flamingo 0-00-711519-9, £4.99, 229pp, pb) Reprint (Olympia Press 1959 as *The Naked Lunch*) literary SF/fantasy novel. Includes a 1993 introduction by J.G. Ballard, and an introduction and "Afterthoughts" (1991) by Burroughs. A "Flamingo Sixties Classic".

\* Butler, Andrew M. **The Pocket Essential Cyberpunk** (Simon & Schuster/Pocket Essentials 1-903047-28-5, £3.99, 95pp, pb) Critical reference guide to the genre, examining its origins, seminal authors, development, and consequent films. Published in 2000, but not seen until now.

Card, Orson Scott **Prentice Alvin** (Little Brown/Orbit 1-84149-037-7, £6.99, 342pp, pb, cover by David O'Connor) Reprint (Tor 1989) alternate-history fantasy novel. Book three in the "Alvin Maker" series.

Card, Orson Scott **Red Prophet** (Little Brown/Orbit 1-84149-022-9, £6.99, 311pp, pb, cover by David O'Connor) Reprint (Tor 1987) alternate-history fantasy novel. Book two in the "Alvin Maker" series.

Card, Orson Scott **Seventh Son** (Little Brown/Orbit 1-84149-021-0, £6.99, 241pp, pb, cover by David O'Connor) Reprint (Tor 1987) alternate-history fantasy novel. The first book in the "Alvin Maker" series.

\* Clark, Simon **Night of the Trifids** (Hodder & Stoughton 0-340-76600-X, £17.99, ix+406pp, hc, cover by Chris Moore) SF novel. A sequel to John Wyndham's *The Day of the Trifids* – set 25 years after the end of that novel – when the world is plunged into sudden, total darkness.

\* Colfer, Eoin **Artemis Fowl** (Viking UK 0-670-89062-3, £12.99, 280pp, hc, cover by Tony Fleetwood) Humorous fantasy novel. A 12-year old criminal mastermind plans to kidnap a leprechaun. A trade paperback edition. (#1183-6, £8.99), is exclusive to W.H. Smith's bookshops. Simultaneous with the US (Hyperion/Talk Miramax Books) edition.

Constantine, Storm **The Crown of Silence** (Orion/Gollancz 1-85798-785-3, £6.99, 424pp, pb, cover by Anne Sudworth) Reprint (Gollancz 2000) fantasy novel. Book Two of "The Chronicles of Magravandias", after *Sea of Dragons*. HC.

\* Constantine, Storm **The Way of Light** (Orion/Gollancz 0-575-60319-4, £9.99, 408pp, tp, cover by Anne Sudworth) Fantasy novel, third and final in "The Magravandias Chronicles". A hardcover edition (-



## British Books

06679-2, £16.99) was announced but not seen.

\* Cornell, Paul **Something More** (Orion/Gollancz 0-575-07023-2, £10.99, 422pp, tp, cover by blacksheep) SF novel. In a far-future Britain ruled by the great Families, the mysterious estate of Heartsease is the key to the future of mankind. A hardcover edition (-07702-4, £17.99) is also available.

Cornwell, Bernard **Harlequin** (HarperCollins UK 0-00-51384-0, £5.99, 372pp, pb, cover by Bill Gregory) reprint (HarperCollins UK 2000) associational/historical novel of the Hundred Years War, with fantasy elements. First of "The Grail Quest".

\* Craig, Brian **Warhammer 40,000: Pawns of Chaos** (Black Library 1-84154-141-9, £5.99, 311pp, pb, cover by Adrian Smith) SF/fantasy future-war novel set in the world of "Warhammer 40,000". The rebels of Sigmarus raise a daemon in their battle against the Imperium. Craig is a pseudonym of Brian Stableford.

Crossley-Holland, Kevin **Arthur: The Seeing Stone** (Orion 0-75284-429-6, £5.99, 324pp, tp) Reprint (Orion Children's Books 2000) Arthurian tale. First in the "Arthur" trilogy.

Cussler, Eric **Atlantis Found** (Penguin 0-140-28796-5, £6.99, 534pp, pb) Reprint (Putnam 1999) thriller in the "Dirk Pitt" series, featuring discovery of remains of an ancient, highly advanced civilization in the Antarctic—and powerful neo-Nazis seeking mystic relics of Hitler.

Dickinson, Peter **The Kin: Four Books in One** (Macmillan Children's Books 0-330-39225-5, £6.99, 632pp, tp, cover by Angelo Rinaldi) Reprint (Macmillan UK 1998) omnibus of all four parts of the illustrated prehistoric series: *Suth's Story*, *Nell's Story*, *Ko's Story*, and *Mama's Story* (all 1998). It was by Ian Andrew.

\* DuBois, Brendan **Big Days** (Little Brown UK 0-316-85477-8, £9.99, 488pp, tp) Near-future thriller set in an America wrecked by economic collapse and blamed for causing nuclear war between India and Pakistan. A couple stumbles on plans to stage a military coup. A hardcover edition (-85481-6, £9.99) was announced but not seen.

\* Easterman, Daniel **Midnight Comes at Noon** (HarperCollins UK 0-00-710348-4, £17.99, 455pp, hc, cover by David Scutt) Near-future SF thriller. The deaths of everyone in an English village, and their secretive replacement, is the first step on the road to Armageddon. Easterman is a pseudonym of Denis McKinlin. A trade paperback edition (-710349-2, £10.99) was announced but not seen.

Eddings, David & Leigh Eddings **The Redemption of Athaliah** (HarperCollins/Voyager 0-00-226184-7, £11.99, 693pp, tp, cover by Geoff Taylor) Reprint (Voyager 2000) fantasy novel of a thief hired to steal a book from the House at the End of the World.

Elboz, Stephen **A Handful of Magic** (Oxford University Press 0-19-275134-4, £4.99, 164pp, tp, cover by Paul Hess) Reprint (Oxford University Press 2000) young-adult alternate-history fantasy novel. First in the "Kit Stixby" series. The original edition was not seen.

\* Elboz, Stephen **A Land Without Magic** (Oxford University Press 0-19-271875-4, £6.99, 192pp, tp, cover by Paul Hess) Young-adult alternate-history fantasy novel. Second in the "Kit Stixby" series after *A Handful of Magic*.

Feist, Raymond E. **Krondor: Tear of the Gods** (HarperCollins/Voyager 0-00-224684-8, £10.99, 372pp, tp, cover by Geoff Taylor) Reprint (Voyager 2000) fantasy novel. Third of "The Riftwar Legacy", and based on the game, *Return to Krondor*.

\* Furey, **Magick The Spirit of the Stone** (Little Brown Orbit 1-85723-952-0, £16.99, 426pp, hc, cover by Mick Van Houten) Fantasy novel. Book Two of "The Shadowleague" after *The Heart of Myrial*.

\* Gascoigne, Marc & Christian Dunn, eds. **Warhammer: Lords of Valour** (Black Library 1-84154-

150-8, £5.99, 287pp, pb, cover by Martin Hanford) Anthology of 12 fantasy stories set in the world of "Warhammer", all reprinted from *Inferno!*.

\* Gray, Julia **The Guardian Cycle, Book Two: The Jasper Forest** (Little Brown/Orbit 1-84149-057-1, £6.99, 567pp, tp, cover by Mick Van Houten) Fantasy novel, sequel to *The Dark Moon*.

Green, Simon R. **Beyond the Blue Moon** (Orion/Gollancz 1-85798-765-9, £6.99, 566pp, pb, cover by Jon Sullivan) Reprint (Gollancz 2000) fantasy novel. The last "Hawk and Fisher" book, and also the last in a series after *Blue Moon Rising* and *Blood and Honour*, whose pseudonymous heroes are now acknowledged to be Hawk and Fisher.

\* Halam, Ann Dr. **Franklin's Island** (Orion/Dolphin 1-85881-396-4, £4.99, 215pp, pb) Young-adult SF novel. Stranded teenage plane-crash survivors are genetically altered into animals and shapeshifters. Halam is a pseudonym of Gwyneth Jones.

Hanley, Victoria **The Seer and the Sword** (Scholastic UK 0-4919-9224-4, £5.99, 362pp, tp, cover by Ian Miller) Reprint (Scholastic UK 2000) young-adult fantasy novel. A young princess is offered a conquered prince as her slave.

\* Harman, Andrew **Talonspotting** (Little Brown/Orbit 1-84149-013-X, £6.99, 278pp, pb, cover by Mick Posen) Humorous fantasy novel in the "Mortropolis" series.

\* Hedges, Carol **Jigsaw** (Oxford University Press 0-19-271848-7, £6.99, 122pp, tp) Young-adult fantasy novel.

\* Howarth, Lesley **Lttraviolet** (Penguin/Puffin UK 0-14-131078-2, £4.99, 244pp, tp) Young-adult SF novel. Radiation has made it impossible to go outside for most of the year; teenagers hooked on cyber-realities try to live in the real world.

Hoyle, Fred & John Elliot **A for Andromeda** (Sovereign Press 0-285-6588-3, £7.99, 174pp, tp, cover by Scott Prentice & Angela Hynd) Reprint (Sovereign Press 1962) SF novelisation of the 1961 TV script; first in a duology. Alien radio signals are used to program a computer that creates a living being, a young girl.

Huxley, Aldous **Brave New World** (HarperCollins/Voyager Classics 0-00-711589-X, £7.99, 237pp, tp) Reprint (Chatto & Windus 1932) dystopian SF novel. Includes a 1946 Foreword by Huxley. "Voyager Classics" number five.

Jacoby, Kate **Black Eagle Rising** (Orion/Gollancz 1-85798-750-0, £6.99, 457pp, pb, cover by Jon Sullivan) Reprint (Gollancz 2000) fantasy novel. The "Third Book of Elrath" after *Exile's Return* and *Veil of the Demon*. Jacoby is the pseudonym of Tracey Olyphant.

\* Jacq, Christian **The Stone of Light: Paneb L'Ardent** (Simon & Schuster UK 0-04-684863-2, £10.00, 441pp, tp) Historical fantasy novel. Book 3 in the series. Translated from the French original (Xo Editions 2001) as *Paneb L'Ardent*. A hardcover edition (-86631-5, £17.99) was announced but not seen.

\* Jacques, Brian **Castaways of the Flying Dutchman** (Viking UK 0-670-89255-9, £12.99, 1432pp, hc, cover by Michael Koelsch) Young-adult fantasy novel, illustrated by Ian Schoenher. The origin of the legend as seen through the eyes of a boy and his dog aboard the ship. Simultaneous with the US (Philomel Books) edition.

Jacques, Brian **Lord Brocktree** (Red Fox 0-09-941119-9, £5.99, 370pp, pb, cover by Fangorn) reprint (Penguin/Philomel; Hutchinson 2000) young-adult animal fantasy novel. Book 13 in the "Redwall" series.

Jarvis, Robin **Intrigues of the Reflected Realm: Deafcent** (Collins 0-90-185702-9, £12.99, 299pp, hc) Young-adult alternate-world fantasy novel. First in a new series. In the 178th year of the reign of Elizabeth Tudor, Queen of the animal-less isles of Englandia, a stranger brings change, invention, and chaos.

Jarvis, Robin **A Warlock in Whithy** (Hodder Children's Books 0-340-78869-0, £5.99, 342pp, tp, cover by Robin Jarvis) Reprint (Sprint 1992) young-adult fantasy novel. Book 2 in "The Whithy Witches" series.

Jarvis, Robin **The Whithy Child** (Hodder Children's Books 0-340-78870-4, £5.99, 422pp, tp, cover by Robin Jarvis) Reprint (Simon & Schuster UK 1994) young-adult fantasy novel. Book 3 in "The Whithy Witches" series.

Jarvis, Robin **The Whithy Witches** (Hodder Children's Books 0-340-78868-2, £5.99, 308pp, tp, cover by Robin Jarvis) Reprint (Sprint 1991) young-adult fantasy novel. Book 1 in "The Whithy Witches" series.

\* Johnston, Paul **The House of Dust** (Hodder & Stoughton 0-340-76612-3, £16.99, 406pp, hc) SF novel. Fifth in the "Dalcymy" series set in the Edinburgh city-state of 2028.

Jones, Diana Wynne **Cart and Cwider** (Oxford University Press 0-19-275083-6, £4.99, 186pp, tp, cover by David Wyatt) Reprint (Macmillan UK 1975) young-adult fantasy novel. Volume 1 in the "Dalemark Quartet".

Jones, Diana Wynne **The Crown of Dalemark** (Oxford University Press 0-19-271835-5, £6.99, 346pp, tp, cover by David Wyatt) Reprint (Mandarin 1993) young-adult fantasy novel. Volume 4 in the "Dalemark Quartet". Published in 2000, but not seen until now.

Jones, Diana Wynne **Drowned Ammett** (Oxford University Press 0-19-275082-8, £4.99, 277pp, tp, cover by David Wyatt) Reprint (Macmillan UK 1977) young-adult fantasy novel. Volume 2 in the "Dalemark Quartet".

Jones, Diana Wynne **The Spellcoats** (Oxford University Press 0-19-271834-7, £6.99, 241pp, tp, cover by David Wyatt) Reprint (Macmillan UK 1979) young-adult fantasy novel. Volume 3 in the "Dalemark Quartet". Published in 2000, but not seen until now.

Jones, Diana Wynne **The Time of the Ghost** (Collins 0-00-711217-3, £4.99, 222pp, tp, cover by David Wyatt) Reprint (Macmillan UK 1981) young-adult fantasy novel. A hardcover edition was announced but not seen.

\* Jones, Ivan **The Ghost Hunter's House of Horror** (Scholastic UK 0-439-9805-0, £5.99, 186pp, tp) Young-adult novelisation of the fantasy BBC TV serial. A TV tie-in edition.

\* Joshi, Ruchir **The Last Jet-Engine Luggage** (HarperCollins/Flamingo 0-00-257089-0, £16.99, 376+vi, hc) SF novel. The story of an Indian family from the 1930s to 2030, filtered through the memories and diaries of a female fighter pilot in 2030.

\* Joshi, S.T. **A Dreamer and a Visionary: H.P. Lovecraft in His Time** (Liverpool University Press 0-85323-940-6, £17.95, ix+422pp, tp, cover by Salvador Rosa) Critical biography of H.P. Lovecraft. Includes notes and index. A hardcover edition (-936-3, £44.95) was announced but not seen.

\* Joshi, S.T. **Ramsey Campbell and Modern Horror Fiction** (Liverpool University Press 0-85323-775-1, £14.95, x+180pp, tp) Non-fiction, a critical analysis of Campbell's work, examining major themes and most significant works. Includes a memoir by Campbell, and primary and secondary bibliographies. A hardcover edition (-765-4, £34.95) was announced but not seen.

\* Kane, Paul **Alone (in the Dark)** (BJM Press no ISBN, £4.00, 98pp, tp) Collection of 12 horror stories reprinted from small press magazines.

\* Kureishi, Hanif **Gabriel's Gift** (Faber and Faber 0-571-07928-8, £9.99, 178pp, tp) Literary fantasy novel of a young boy who can bring his pictures to life.

Lackey, Mercedes **Brightly Burning** (Orion/Gollancz 0-575-07200-8, £9.99, 406pp, tp, cover by Jon Sullivan) Reprint (DAW 2000) stand-alone fantasy set in Valdemar, telling the story of Herald Valan Firestorm. A hardcover edition (-07199-0, £16.99) was announced but not seen. [First UK edition]

Lassiter, Rhannon **Hec: Ghosts** (Macmillan Children's Books 0-330-39183-6, £4.99, 198pp, tp, cover by Paul Young) Reprint (Macmillan Children's Books 2000)

young-adult SF novel, last in the "Hex" trilogy.

Lawson, Richard **Dreadful Tales** (Hodder Headline 0-7472-6463-5, £5.99, 436pp, pb) cover by Steve Crisp Reprint (Headline 2001) collection of 25 dark fantasy and mainstream stories, one original.

\* Lee, Tanih **Queen of the Wolves** (Hodder Silver 0-340-74659-9, £4.99, 178pp, pb) Young-adult fantasy novel, third in the "Wolf Tower" (US "The Claidi Journals") series.

\* Leiber, Fritz **The First Book of Lankmar** (Orion/Gollancz 1-85798-327-0, £6.99, 762pp, tp, cover by Chris Moore) Fantasy omnibus of the first four "Swords" books: *Swords and Devilry* (Ace, 1970); *Swords against Death* (Ace, 1970); *Swords in the Mist* (Ace, 1968) and *Swords against Wizardry* (Ace, 1968). Volume 18 in the "Fantasy Masterworks" series.

Levy, Roger **Reckless Sleep** (Orion/Gollancz 1-85798-890-6, £6.99, 426pp, pb, cover by Chris Moore) Reprint (Orion/Gollancz 2000) SF novel. In a collapsing Britain of the far future, the population is entertained by increasingly perfect virtual realities, tested by the Far Warriors.

Lewis, C.S. **The Magician's Nephew/Lion, The Witch and the Wardrobe/The Horse and his Boy** (Collins 0-00-710994-6, £5.99, 666pp, tp, cover by Pauline Baynes) Reprint (Collins 1996 as **Three Books from the Chronicles of Narnia**) young-adult fantasy omnibus of volumes 1, 2, 3 in the "Narnia" series.

Martin, George R.R. **A Storm of Swords: One: Steel and Snow** (HarperCollins/Voyager 0-00-647990-1, £6.99, viii+661pp, pb) Reprint (Voyager 2000) as half of **A Storm of Swords** fantasy novel; the first half of the third book in the series "A Song of Ice and Fire".

\* Masterton, Graham **Mutant: Hair Raiser** (Scholastic UK 0-439-99917-7, £3.99, 188pp, pb) Young adult horror novel.

May, Julian **Blood Trillium** (HarperCollins/Voyager 0-586-21161-6, £5.99, 432pp, pb, cover by Geoff Taylor) Reprint (Bantam Spectra, HarperCollins UK 1992) fantasy novel. Book 2 in the "Trillium" sequence after the collaborative **Black Trillium**.

\* McCrumb, Sharyn **The Songcatcher** (Hodder & Stoughton 0-340-71717-3, £17.99, 292pp, hc) Contemporary historical novel with fantasy elements, part of the "Ballad" series. Simultaneous with the US (Dutton) edition.

McDevitt, Jack **Deepins** (HarperCollins/Voyager 0-00-710879-6, £5.99, 432pp, pb, cover by Chris Moore) Reprint (Eos 2001) SF novel of a life-supporting planet threatened by a rogue gas giant. [First UK edition]

\* McDonald, Ian **Arres Express** (Simon & Schuster UK/Earthlight 0-684-86151-8, £16.99, 332pp, hc) SF/fantasy novel, set in the universe of **Desolation Road**. Sweetness Octave Glorious-Honeybun Assim 12th leaves her fusion-powered locomotive home to find adventure.

\* Mitchell, David **number9dream** (Hodder & Stoughton/Sceptre 0-340-73976-2, £10.00, 418pp, hc) Literary fantasy novel.

Modestini, L.E., Jr. **Magi** of Cyador (Little Brown/Orbit 1-84149-027-X, £6.99, xii+544pp, pb, cover by Darrell K. Sweet) Reprint (Tor 2000) fantasy novel in the "The Saga of Recluce". First in a new internal series. [First UK edition]

Moorecock, Michael **King of the City** (Simon & Schuster/Scribner UK 0-684-86144-5, £5.99, 421pp, tp, cover by blacksheep) Reprint (Scribner UK 2000) literary fantasy novel, sequel to **Mother London**.

\* Moorecock, Michael **London Bone** (Scribner UK 0-686142-9, £10.00, 245pp, tp, cover by blacksheep) Collection of eight stories and an article, set primarily in London, and in various Moorecock series.

\* Moore, Stephen **Dead Edward** (Hodder Silver 0-340-74396-4, £4.99, 154pp, tp, cover by Paul Young) Young-adult fantasy novel.

Moore, Ward **Bring the Jubilee** (Orion/Gollancz 1-

85798-764-0, £6.99, 194pp, tp, cover by Chris Moore) Reprint (Farrar Straus 1953) alternate-history/time travel novel in which the American South won the Civil War. Volume 42 in the "SF Masterworks" series.

\* O'Brien, Flann **The Third Policeman** (HarperCollins/Fleming 0-00-711521-0, £4.99, 229pp, pb) Reprint (MacGibbon & Kee 1967) satirical literary fantasy novel of a murderer's circular journey through a strange, familiar land. O'Brien was a pseudonym of Brian O'Nolan. A "Flamingo Sixties Classic".

\* Oldham, June **The Raven Wails** (Hodder Silver 0-340-79211-6, £4.99, 170pp, pb, cover by Les Edwards) Young-adult fantasy adaptation of **Beowulf**.

\* Orman, Kate **Doctor Who: The Year of Intelligent Tigers** (BBC Books 0-563-53831-7, £5.99, 274pp, pb) Novelization based on the TV series. Book 46 of the BBC "New Adventures" series.

\* Parker, K.J. **Shadow** (Little Brown/Orbit 1-84149-019-9, £10.99, 572pp, tp, cover by David Wyatt) Fantasy novel, first in "The Scavenger Trilogy". A man with amnesia pretends to be a god to gain food and shelter, always pursued by fragmented, ominous dreams.

Price, Susan **Huntings** (Hodder Children's Books 0-340-62655-0, £4.99, 173pp, tp) Reissue (Hodder Children's Books 1995) young-adult collection of ten original fantasy and ghost stories. Seventh printing. A "Signature" title.

\* Rankin, Robert **Web Site Story** (Doubleday UK 0-385-60058-5, £16.99, 285pp, hc) Humorous SF/fantasy novel.

Rees, Celia **The Cunning Man** (Scholastic UK 0-439-99942-1, £3.99, 203pp, pb) Reprint (Scholastic Press 2000) young-adult dark fantasy novel of "the cunning man", master of storm and tide, and wrecker of ships. A "Point Horror Unleashed" novel.

Reichert, Mickey **Zucker Child of Thunder** (Orion/Gollancz 1-85798-234-7, £6.99, 497pp, pb, cover by Steve Crisp) Reissue (DAW 1993) fantasy novel in the "Renshar" series. Third in an internal trilogy.

Robbins, Tom **Jitterbug Perfume** (No Exit Press 1-84243-035-1, £7.99, 342pp, tp) Reprint (Bantam 1984) literary fantasy novel.

Robbins, Tom **Still Life With Woodpecker** (No Exit Press 1-84243-022-X, £6.99, x+277pp, tp, cover by Leslie LePere) Reprint (Bantam 1980) mainstream novel with fantasy elements.

\* Roberts, Adam **On** (Orion/Gollancz 0-575-07177-X, £10.99, 387pp, tp, cover by Chris Moore) SF novel set on a world where gravity operates parallel to the flat ground. A hardcover edition (-07176-1, £17.99) is also available.

Robinson, Kim Stanley **Red Mars** (HarperCollins/Voyager Classics 0-00-711590-3, £7.99, 668pp, tp) Reprint (HarperCollins UK 1992) SF novel. First in the "Mars" series, detailing the transformation and colonisation of that Planet. "Voyager Classics" number six.

\* Rowling, J.K. **Katniss Beasts and Where to Find Them** by Newt Scamander (Bloomsbury 0-7475-5466-8, £2.50, 42pp, tp) Young-adult fantasy book, one of two "text books" mentioned in the "Harry Potter" series. Issued worldwide for Comic Relief.

\* Rowling, J.K. **Quidditch Through the Ages** by Kennilworthy J. Whisp (Bloomsbury/Whizz Hard Books 0-7475-5471-4, £2.50, 56pp, tp) Young-adult fantasy, one of the students' books mentioned in the "Harry Potter" series. Issued worldwide, in time for Red Nose Day (16 March 2001).

Russell, Eric **Frank Nest of Kin** (Orion/Gollancz 0-575-07240-7, £9.99, 181pp, tp) Reprint (Dobson 1959) humorous SF novel, revised from **The Space Willies** (1958). An "SF Collectors" Edition".

\* Shan, Darren **Vampire Mountain: The Saga of Darren Shan: Book 4** (Collins 0-00-711441-9, £3.99, 162pp, tp) Young-adult dark fantasy novel, fourth overall but first in a three-part internal sequence. Shan is a pseudonym of Darren O'Shaughnessy.

\* Sinclair, Iain **Landon's Tower, or The Imaginary**

**Conversations** (Granta 1-86207-018-0, £15.99, 365pp, hc) Literary fantasy novel. Illustrated by Dave McKean.

\* Sladek, John **The Lost Nose: A Programmed Book** (Big Engine no ISBN, free, 18pp, pb) Free pamphlet distributed to advertise the forthcoming Sladek collection **Maps**.

\* Smith, Wilbur **Warlock** (Macmillan UK 0-333-76134-0, £18.99, 501pp, hc, cover by Syd Brak) Mainstream novel with fantasy elements.

Springer, Nancy **I Am Mordred** (Hodder Silver 0-340-74959-8, £4.99, 212pp, pb, cover by Paul Young) Reprint (Putnam/Phonem 1998) young-adult Arthurian novel. Young Mordred is unable to escape his destiny. Published in 2000, but not seen until now. [First UK edition]

Stephenson, Neal **Zodiac** (Random House UK/Arrow 0-09-941552-6, £6.99, 291pp, tp, cover by Cyberlab) Reprint (Atlantic Monthly 1988) associational eco-thriller.

Thompson, Kate **The Missing Link** (Red Fox 0-09-926629-9, £4.99, 313pp, tp) Reprint (The Bodley Head 2000) young-adult SF novel. First in a trilogy.

\* Thompson, Kate **Only Human** (Bodley Head, The 0-370-32663-6, £10.99, 310pp, hc) Young-adult SF novel. Second in a trilogy after **The Missing Link**.

Tolkien, J.R.R. **The Fellowship of the Ring** (HarperCollins/Voyager Classics 0-00-711711-6, £7.99, xvi+407pp, tp) Reprint (Allen & Unwin 1954) fantasy novel, part one of "The Lord of the Rings". Includes "A Note on the Text" (Douglas Anderson, 1993). "Voyager Classics" number one.

\* Walters, Nick **Doctor Who: Superior Beings** (BBC Books 0-563-53830-9, £5.99, 277pp, pb) Novelization based on the TV series, featuring the Fifth Doctor and Peri. Book 42 of the BBC "Missing Adventures" series.

Whitaker, Ween **The Four Children of Night** (Oxford University Press 0-19-275141-7, £9.99, 199pp, tp, cover by David Wyatt) Reprint (Oxford University Press 2000) young-adult fantasy novel. The four children of nature - Earth, Sea, Fire and Storm - are being called together; but their meeting will mean the end of the world. The original edition was not seen.

White, T.H. **The Once and Future King** (HarperCollins/Voyager Classics 0-00-711713-2, £7.99, 697pp, tp) Reprint (Collins 1958) fantasy omnibus of four classic "Arthurian" novels. This omits the final **The Book of Merlyn** (1977). "Voyager Classics" number two.

Willis, Connie **Passage** (HarperCollins/Voyager 0-00-711825-2, £11.99, 594pp, tp) Reprint (Bantam 2001) SF novel of near-death experience. [First UK edition]

\* Wooding, Chris **The Haunting of Alaiabai Cray** (Scholastic UK 0-439-99896-4, £12.99, 358pp, hc, cover by Edward Miller) Young-adult alternate history fantasy novel. In a London decimated by the Vernichtung and threatened by the wick-kind, the mysterious Alaiabai Cray is the key to an even greater evil. A paperback edition (-97918-8) was announced but not seen.

# June 2001

	June 2001	Year to Date
SF Novels	10	SF Novels 31
Fantasy Novels	15	Fantasy Novels 52
Horror Novels	1	Horror Novels 6
Anthologies	3	Anthologies 8
Collections	3	Collections 8
Reference	1	Reference 7
History/Criticism	2	History/Criticism 8
Media Related	7	Media Related 23
Young Adult	18	Young Adult 37
SF	3	SF 5
Fantasy	13	Fantasy 26
Horror	2	Horror 6
Other	0	Other 0
Omnibus	1	Omnibus 7
Art/Humour	0	Art/Humour 5
Miscellaneous	4	Miscellaneous 11
Total New:	65	Total New: 203
Reprints & Reissues:	57	Reprints & Reissues 154
Total:	122	Total: 357

# Locus Bestsellers

## HARDCOVERS

	Months on list	Last month
1) <b>American Gods</b> , Neil Gaiman (Morrow)	1	-
2) <b>The Skies of Perrin</b> , Anne McCaffrey (Del Rey)	3	2
3) <b>Priestesses of Avalon</b> , Marion Zimmer Bradley & Diana Paxson (Viking)	2	4
4) <b>Reunion</b> , Alan Dean Foster (Del Rey)	1	-
5) <b>Issola</b> , Steven Brust (Tor)	1	-
6) <b>Thief of Time</b> , Terry Pratchett (HarperCollins)	3	1
7) <b>Passage</b> , Connie Willis (Bantam Spectra)	2	6
8) <b>Hammerfall</b> , C.J. Cherryh (Eos)	1	-
9) <b>Winter's Heart</b> , Robert Jordan (Tor)	8	7
10) <b>Kushiel's Dart</b> , Jacqueline Carey (Tor)	1	-

## PAPERBACKS

1) <b>Brightly Burning</b> , Mercedes Lackey (DAW)	1	-
2) <b>In the Company of Others</b> , Julie E. Czerneda (DAW)	1	-
3) <b>The Hobbit</b> , J.R.R. Tolkien (Del Rey)	8	6
4) <b>Saturn's Race</b> , Larry Niven & Steven Barnes (Tor)	1	-
5) <b>Time Future</b> , Maxine McArthur (Warner Aspect)	1	-
6) <b>Lt. Leary Commanding</b> , David Drake (Baen)	1	-
7) <b>The Fellowship of the Ring</b> , J.R.R. Tolkien (Del Rey)	4	8
8) <b>Spindle's End</b> , Robin McKinley (Ace)	1	-
9) <b>Callahan's Key</b> , Spider Robinson (Bantam Spectra)	2	1
10) <b>Dune</b> , Frank Herbert (Ace)	4	-

## TRADE PAPERBACKS

1) <b>The Mists of Avalon</b> , Marion Zimmer Bradley (Del Rey)	57	1
2) <b>The Hobbit</b> , J.R.R. Tolkien (Houghton Mifflin)	7	3
3) <b>The Lord of the Rings</b> , J.R.R. Tolkien (Houghton Mifflin)	9	2
4) <b>Smoke and Mirrors</b> , Neil Gaiman (HarperPerennial)	1	-
5) <b>Cryptonomicon</b> , Neal Stephenson (HarperPerennial)	11	-

## MEDIA-RELATED

1) <b>Star Trek, the Next Generation: Section 31: Rogue</b> , Andy Mangels & Michael A. Martin (Pocket)	1	-
2) <b>Star Trek Voyager: Section 31: Shadow</b> , Dean Wesley Smith & Kristine Kathryn Rusch (Pocket)	1	-
3) <b>Star Wars: Cloak of Deception</b> , Luceno (Del Rey)	1	-
4) <b>Star Wars: The New Jedi Order: Edge of Victory I: Conquest</b> , Greg Keyes (Del Rey)	3	4
5) <b>Star Wars: Rogue Planet</b> , Greg Bear (Del Rey)	2	1

## GAMING-RELATED

1) <b>Lord of the Five Rings: The Crab</b> , Stan Brown (Wizards of the Coast)	1	-
2) <b>Lara Croft: Tomb Raider</b> , Dave Stern (Pocket)	2	4
3) <b>Magic: The Gathering: Apocalypse</b> , J. Robert King (Wizards of the Coast)	1	-
4) <b>BattleTech: Test of Vengeance</b> , Bryan Nystul (Roc)	1	-
5) <b>DragonLance: Dragons of a Lost Star</b> , Margaret Weis & Tracy Hickman (Wizards of the Coast)	3	1

**American Gods** slaughtered the hardcover competition this month. **Revelation Space** by Alastair Reynolds (Ace) was the new runner-up. We had 83 nominees, the same as last month.

**Brightly Burning** led paperbackbacks, with **In the Company of Others** just a few points behind. New runner-up: **Alan Dean Foster's Dirge** (Del Rey). Nominees: 106, down from 109.

**The Mists of Avalon** led trade paperbackbacks for the fourth month straight. **Cryptonomicon** is back. **Supertoys Last All Summer Long** by Brian Aldiss (St. Martin's) was the new runner-up. Nominees: 69, up from 65.

**Star Trek, the Next Generation: Section 31: Rogue** topped the media-related category. Nominees: 34, up from 27.

**Lord of the Five Rings: The Crab** had a slim lead in the gaming-related category. Nominees: 29, down from 31.

Compiled with data from: *Adventures in Crime & Space* (TX), *Amazon.com* (USA), *Barnes & Noble*® (DALTON (USA), *Basilius Dreams* (Canada), *Borders Bookstores* (USA), *Dangerous Visions* (CA), *Dreamhaven* (MN), *Heroes & Dragons* (CO), *Lone Star* (TX), *Midtown Comics* (NY), *Musicaland Group* (MN), *Mysterious Galaxy* (CA), *Pages for All Ages* (IL), *Pandemonium Books & Games* (MA), *John W. Rollins, Bookseller* (MI), *Saint Mark's* (NY), *Science Fiction & Mystery Bookstore* (GA), *The Stars Our Destination* (IL), *Toadstool* (2 in NH), *Totem Bookshop* (WA), *Uncle Hugo's Book* (NY), *University Bookstore* (WA), *Waldenbooks/BGI* (USA), *Wizards of the Coast* (Canada). Data period: June 2001.

Iain M. Banks, **Look to Windward** (Pocket 8/01) Death and loss haunt the people of the Culture living on the Masq' Orbital as they prepare to view the last light of stars destroyed in a war 800 years earlier—but in addition to the solemn theme, there's enough humor, spectacle, and intrigue to make this a space opera on the grand scale.

Algis Budrys, ed., **L. Ron Hubbard Presents Writers of the Future Volume XVII** (Bridge 8/01) The latest winners of the highly successful contest for new writers and artists are showcased in this anthology of 18 stories.

Lois McMaster Bujold, **The Curse of Chalion** (Eos 8/01) Bujold's knack for adventure and engaging characters translates well to fantasy in this tale of an ex-soldier caught up in royal politics, a curse, and the unwanted interference of the gods.

Ellen Datlow & Terry Windling, eds., **The Year's Best Fantasy and Horror: Eighth Annual Collection** (St. Martin's Griffin 8/01) The big best-of-the-year anthology for those who want to keep up with what's happening in the fantasy and horror fields, with 44 stories, eight poems, and commentary on the year in fantasy.

Gardner Dozois, ed., **The Year's Best Science Fiction: Eighteenth Annual Collection** (St. Martin's Griffin 7/01) The latest volume in the award-winning anthology series brings together 23 of the best SF stories of 2000.

Harlan Ellison, **The Essential Ellison: A 50-Year Retrospective** (Morpheus International 5/01) A major Ellison collection, substantially revised and expanded from the 1987 Nemo Press edition, with 17 added items and a new preface by Ellison at his vitriolic best.

Fred Gambino, **Ground Zero** (Paper Tiger/Ster-

## New & Notable

ling 9/01) Gambino's beautifully reproduced cover art is enhanced by his discussion of technical considerations involved in each piece, including his groundbreaking digital techniques.

Elizabeth Haydon, **Destiny** (Tor 8/01) Plots, prophecies, demon schemes, and complications from well-meant fabrications finally come to a head in this volume, as the epic "Rhapsody" trilogy comes to a triumphant conclusion.

Ian Irvine, **A Shadow on the Glass** (Warner Aspect 7/01) Australian author Irvine makes his impressive American debut with this powerful fantasy, the first volume in the four-book epic fantasy "The View From the Mirror". The rediscovery of a magical artifact may spark war between four races from different worlds.

Mindy L. Klasky, **The Glasswright's Progress** (Roc 7/01) Sequel to the notable first novel, **The Glasswright's Apprentice**, this finds the would-be glasswright Kani a prisoner of an enemy king who is raising an army of children.

Rebecca Lickiss, **Eccentric Circles** (Ace 7/01) A writer inherits a house with a backdoor to another world—a fantasy world strongly influenced by creative works created in the real world. A charming first novel.

Ken MacLeod, **The Star** (Roc 8/01) MacLeod's remarkable first novel, published in the UK in 1995, finally makes it to the US, a witty and provocative installment in the "Fall Revolution" sequence.

Terry McGarry, **Illumination** (Tor 8/01) First novelist McGarry uses her short fiction experience to

bring a distinctive touch to this heroic fantasy of a young mage with blacked powers, sent on a mission to trap a renegade Dark Mage.

Michael Moorcock, **King of the City** (Morrow 6/01) Moorcock returns to a slightly skewed version of London for this satirical sequel to **Mother London**, as Denny Dover works to block the latest plans of the ruthless John Barbican Hegg for world domination.

Lucius Shepard, **The Jaguar Hunter** (Four Walls Eight Windows 5/01) This powerful collection of short fiction, originally published in 1987, returns with the added punch of Shepard's latest *Lucas Award*-winning novella, "Radiant Green Star".

Jan Siegel, **The Dragon Charming** (Del Rey 8/01) Siegel continues the fantasy adventure begun in **Prospero's Children**, her notable first novel. Twelve years later, Fern's attempts to deny her mystical powers are thwarted by the reawakening of an ancient evil.

Wen Spencer, **Alien Taste** (Roc 7/01) Murder, aliens, and a feral child turned detective combine in this thoroughly entertaining SF mystery, an impressive first novel.

Harry Turtledove, **American Empire: Blood & Iron** (Del Rey 8/01) The master of alternate history continues his account of an alternate America with this first volume in a new series set just after the "Great War" in Europe.

Robert Charles Wilson, **The Chronoliths** (Tor 8/01) The power of expectations, and the nature of causality are explored in this bold near-future SF novel. Huge stone monuments from the future appear around the world, causing chaos as people try to prepare themselves for the events commemorated by the monuments.

## B&N/B. Dalton

### HARDCOVERS

- 1) American Gods, Neil Gaiman (Morrow)
- 2) The Skies of Pern, Anne McCaffrey (Del Rey)
- 3) The Lord of the Rings, J.R.R. Tolkien (Houghton Mifflin)
- 4) Priestess of Avalon, Marion Zimmer Bradley & Diana L. Paxson (Viking)
- 5) Isola, Steven Brust (Tor)
- 6) Reunion, Alan Dean Foster (Del Rey)
- 7) Castaways of the Flying Dutchman, Brian Jacques (Philomel)
- 8) The Tide of Victory, Eric Flint & David Drake (Baen)
- 9) Otherland: Sea of Silver Light, Tad Williams (DAW)
- 10) The Amber Spyglass, Philip Pullman (Knopf)

### PAPERBACKS

- 1) The Hobbit, J.R.R. Tolkien (Del Rey)
- 2) Fahrenheit 451, Ray Bradbury (Del Rey)
- 3) The Fellowship of the Ring, J.R.R. Tolkien (Del Rey)
- 4) Brightly Burning, Mercedes Lackey (DAW)
- 5) Dune, Frank Herbert (Ace)
- 6) Ender's Game, Orson Scott Card (Tor)
- 7) The Once & Future King, T.H. White (Ace)
- 8) The Two Towers, J.R.R. Tolkien (Houghton Mifflin)
- 9) Silver Wolf, Black Falcon, Dennis McKiernan (Roc)
- 10) Redwall, Brian Jacques (Ace)

### TRADE PAPERBACKS

- 1) The Lord of the Rings, J.R.R. Tolkien (Houghton Mifflin)
- 2) The Hobbit, J.R.R. Tolkien (Houghton Mifflin)
- 3) The Fellowship of the Ring, J.R.R. Tolkien (Houghton Mifflin)
- 4) The Mist of Avalon, Marion Zimmer Bradley (Del Rey)
- 5) The Two Towers, J.R.R. Tolkien (Houghton Mifflin)

### MEDIA-RELATED

- 1) Star Wars: Cloak of Deception, James Luceno (Del Rey)
- 2) Star Wars: Rogue Planet, Greg Bear (Del Rey)
- 3) Star Trek: The Next Generation: Section 31: Rogue, Andy Mangels & Michael A. Martin (Pocket)
- 4) Star Wars: The New Jedi Order: Edge of Victory 1: Conquest, Greg Keyes (Del Rey)
- 5) Star Trek Voyager: Section 31: Shadow, Dean Wesley Smith & Kristine Kathryn Rusch (Pocket)

### GAMING-RELATED

- 1) Lara Croft: Tomb Raider, Dave Stern (Pocket)
- 2) BattleTech #51: Test of Vengeance, Bryan Nystul (Roc)
- 3) Final Fantasy: The Spirits Within, Dean Wesley Smith (Pocket)
- 4) Magic: The Gathering: Apocalypse, J. Robert King (Wizards of the Coast)
- 5) DragonLance: Dragons of a Lost Star, Weis & Hickman (Wizards of the Coast)

## Waldenbooks

### HARDCOVERS

- 1) The Skies of Pern, Anne McCaffrey (Del Rey)
- 2) Priestess of Avalon, Marion Zimmer Bradley & Diana L. Paxson (Viking)
- 3) Winter's Heart, Robert Jordan (Tor)
- 4) The Lord of the Rings, J.R.R. Tolkien (Houghton Mifflin)
- 5) Reunion, Alan Dean Foster (Del Rey)
- 6) Otherland: Sea of Silver Light, Tad Williams (DAW)
- 7) Ascendancy, R.A. Salvatore (Del Rey)
- 8) Shadow Sorceress, L.E. Modesitt, Jr. (Tor)
- 9) The Amber Spyglass, Philip Pullman (Knopf)
- 10) The Storm of Swords, George R.R. Martin (Bantam Spectra)

### PAPERBACKS

- 1) The Hobbit, J.R.R. Tolkien (Del Rey)
- 2) The Fellowship of the Ring, J.R.R. Tolkien (Del Rey)
- 3) Brightly Burning, Mercedes Lackey (DAW)
- 4) Fahrenheit 451, Ray Bradbury (Del Rey)
- 5) Silver Wolf, Black Falcon, Dennis McKiernan (Roc)
- 6) The Two Towers, J.R.R. Tolkien (Houghton Mifflin)
- 7) Planet of the Apes, Pierre Boule (Del Rey)
- 8) Dune, Frank Herbert (Ace)
- 9) The Return of the King, J.R.R. Tolkien (Del Rey)
- 10) Redwall, Brian Jacques (Ace)

### TRADE PAPERBACKS

- 1) The Lord of the Rings, J.R.R. Tolkien (Houghton Mifflin)
- 2) The Hobbit, J.R.R. Tolkien (Houghton Mifflin)
- 3) The Mist of Avalon, Marion Zimmer Bradley (Del Rey)
- 4) The Fellowship of the Ring, J.R.R. Tolkien (Houghton Mifflin)
- 5) The Silmarillion, J.R.R. Tolkien (Houghton Mifflin)

### MEDIA-RELATED

- 1) Star Trek: The Next Generation: Section 31: Rogue, Andy Mangels & Michael A. Martin (Pocket)
- 2) Star Wars: Cloak of Deception, James Luceno (Del Rey)
- 3) Star Trek Voyager: Section 31: Shadow, Dean Wesley Smith & Kristine Kathryn Rusch (Pocket)
- 4) Star Trek: Deep Space 9: Section 31: Abyss, David Weddle & Jeffrey Lang (Pocket)
- 5) Star Trek: Section 31: Cloak, S.D. Perry (Pocket)

### GAMING-RELATED

- 1) Lara Croft: Tomb Raider, Dave Stern (Pocket)
- 2) DragonLance: Dragons of a Fallen Sun, Weis & Hickman (WotC)
- 3) BattleTech #51: Test of Vengeance, Bryan Nystul (Roc)
- 4) Magic: The Gathering: Apocalypse, J. Robert King (Wizards of the Coast)
- 5) Greyhawk: The Temple of Elemental Evil, Thomas M. Reid (Wizards of the Coast)

## Amazon.com

### HARDCOVERS

- 1) American Gods, Neil Gaiman (Morrow)
- 2) The Skies of Pern, Anne McCaffrey (Del Rey)
- 3) Hammerfall, C.J. Cherry (Eos)
- 4) Priestess of Avalon, Marion Zimmer Bradley & Diana L. Paxson (Viking)
- 5) A Storm of Swords, George R.R. Martin (Bantam Spectra)
- 6) Otherland: Sea of Silver Light, Tad Williams (DAW)
- 7) Passage, Connie Willis (Bantam)
- 8) Thief of Time, Jerry Brantch (HarperCollins)
- 9) The Lord of the Rings, J.R.R. Tolkien (Houghton Mifflin)
- 10) Revelation Spectra, Alastair Reynolds (Ace)

### PAPERBACKS

- 1) The Hobbit & The Lord of the Rings, J.R.R. Tolkien (Del Rey)
- 2) The Hitchhiker's Guide to the Galaxy, Douglas Adams (Random House)
- 3) Dune, Frank Herbert (Ace)
- 4) A Game of Thrones, George R.R. Martin (Bantam Spectra)
- 5) Ender's Game, Orson Scott Card (Tor)
- 6) A Clash of Kings, George R.R. Martin (Bantam Spectra)
- 7) Ender's Shadow, Orson Scott Card (Tor)
- 8) Darwin's Radio, Greg Bear (Ballantine)
- 9) Speaker for the Dead, Orson Scott Card (Tor)
- 10) The Restaurant at the End of the Universe, Douglas Adams (Random House)

### TRADE PAPERBACKS

- 1) The Hobbit & The Lord of the Rings, J.R.R. Tolkien (Houghton Mifflin)
- 2) The Mist of Avalon, Marion Zimmer Bradley (Del Rey)
- 3) Snow Crash, Neal Stephenson (HarperPerennial)
- 4) Cryptonomicon, Neal Stephenson (HarperPerennial)
- 5) The Hobbit, J.R.R. Tolkien (Houghton Mifflin)

### MEDIA-RELATED

- 1) Star Wars: Cloak of Deception, James Luceno (Del Rey)
- 2) Star Wars: The New Jedi Order: Edge of Victory 1: Conquest, Greg Keyes (Del Rey)
- 3) Star Trek: The Next Generation: Section 31: Rogue, Andy Mangels & Michael A. Martin (Pocket)
- 4) Star Trek Voyager: Section 31: Shadow, Dean Wesley Smith & Kristine Kathryn Rusch (Pocket)
- 5) Star Trek: Deep Space 9: Avatar Book One, S.D. Perry (Pocket)

### GAMING-RELATED

- 1) FR: The Dark Trilogy, R.A. Salvatore (WotC)
- 2) DL: Dragons of a Lost Star, Weis & Hickman (WotC)
- 3) FR: Legacy of the Dow, R.A. Salvatore (WotC)
- 4) Forgotten Realms: The Icewind Dale Trilogy, R.A. Salvatore (Wizards of the Coast)
- 5) FR: Servant of the Shard, R.A. Salvatore (WotC)

## General Bestsellers

### HARDCOVERS

- Dreamcatcher, Stephen King (Scribner)
- Star Wars: Cloak of Deception, James Luceno (Del Rey)
- American Gods, Neil Gaiman (Morrow)
- The Skies of Pern, Anne McCaffrey (Del Rey)
- Priestess of Avalon, Marion Zimmer Bradley & Diana L. Paxson (Viking)

### YA HARDCOVERS

- Harry Potter & the Goblet of Fire, J.K. Rowling (Scholastic)
- Harry Potter & the Prisoner of Azkaban, J.K. Rowling (Scholastic)
- Artemis Fowl, Eoin Colfer (Hyperion)
- Harry Potter & the Sorcerer's Stone, J.K. Rowling (Scholastic)
- Harry Potter & the Chamber of Secrets, J.K. Rowling (Scholastic)

### PAPERBACKS

- On Writing, Stephen King (Scribner)
- The Hobbit, J.R.R. Tolkien (Del Rey)
- Whispers, Dean Koonitz (Berkley)
- Nightshade, John Saul (Ballantine)
- The Lord of the Rings, J.R.R. Tolkien (Houghton Mifflin)

### YA PAPERBACKS

- Harry Potter & the Chamber of Secrets, J.K. Rowling (Scholastic)
- Harry Potter & the Sorcerer's Stone, J.K. Rowling (Scholastic)
- Fantastic Beasts and Where to Find Them, J.K. Rowling (Scholastic)
- Quidditch Through the Ages, J.K. Rowling (Scholastic)

### N Y Times Bk Review

6/3	10	17	24
3	4	6	7
-	-	12	13
-	-	-	-
27	3	28	-
29	26	35	-

### Publishers Weekly

6/4	11	18	25
8	7	7	7
-	-	10	13
-	-	-	-
-	-	-	-
-	-	-	-

### Washington Post\*

6/3	10	17	24
-	-	-	-
-	-	-	-
-	-	-	-
-	-	-	-
-	-	-	-

### Wall St. Journal

6/1	8	15	22	29
-	6	11	11	-
-	-	9	14	-
-	-	-	-	9
-	-	-	-	-
-	-	-	-	-

\*lists top 10 only.  
 • non-fiction list  
 • children's list, new figures given every 3 weeks.

See Locus Online for weekly charts of genre books on these and eight other general bestseller lists!

## USA Today

- 15) Harry Potter & the Sorcerer's Stone (pb), J.K. Rowling (Scholastic) [25, 17, 27, 21]
- 17) Whispers, Dean Koonitz (Berkley) [20]
- 17) Harry Potter & the Chamber of Secrets (pb), J.K. Rowling (Scholastic) [28, 24, 39, 34]
- 30) The Hobbit, J.R.R. Tolkien (Del Rey) [46, 38, 41]

The list from USA Today is a monthly representation of their weekly bestseller list. The number on the left is the book's highest position for the month. The numbers in brackets are the lowest, or same, list positions for any other week of that month. The published list is of 50 books.

- 30) Nightshade, John Saul (Ballantine) [48, 43]
- 44) Harry Potter & the Prisoner of Azkaban, J.K. Rowling (Scholastic) [46, 45, 50]
- 44) Dreamcatcher, Stephen King (Scribner) [50]
- 45) American Gods, Neil Gaiman (Morrow)
- 50) Harry Potter & the Goblet of Fire, J.K. Rowling (Scholastic)

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IN MEMORIAM

# POUL ANDERSON

1926 — 2001

FROM HIS FRIENDS AT  
TOR BOOKS



## Poul Anderson

Continued from page 8

**Guardians of Time** (1960), the first collection of his "Time Patrol" series; **The High Crusade** (1960), a hilarious medieval space-travel novel; **Three Hearts and Three Lions** (1961), the longer version of his most popular fantasy; **The Makeshift Rocket** (1962), a slight expansion of a story whose title, "A Bicycle Built for Brew", tells it all; **Trader to the Stars** (1964); **Agent of the Terran Empire** (1965), the first of many Dominic Flanthy books; collection **Beyond the Beyond** (1969).

The '70s brought Anderson even more awards: "The Queen of Air and Darkness" (1971) won the Nebula, the Hugo, and the Locus Award; "Goat Song" (1972) won both the Hugo and Nebula; "Hunter's Moon" (1978) was a Hugo winner. **Hrolf Kraki's Saga** (1973) won the 1975 August Derleth Award for best fantasy novel published in Britain, and in 1978, Anderson won the Gandalf and was designated a Grand Master of Fantasy. Outstanding books that decade included **Tau Zero** (1970), his finest hard science novel; **Operation Chaos** (1971), an *Unknown* Worlds-type series; **The Queen of Air and Darkness** and **Other Stories** (1973); **The Best of Poul Anderson** (1976); **The Earth Book of Stormgate** (1978); etc. He was president of SFWA from 1972 to 1973.

The '80s saw a slackening of Anderson's short fiction output and more concentration on longer forms. He won a Hugo and a Nebula for "The Saturn Game" (1981). Outstanding books include **Orion Shall Rise** (1983), **Time Patrol** (1983), **The King of Ys** (1989), and many collections of older stories.

In the '90s, Anderson concentrated on a long series about the future of the human race, stretching over a billion years with **Harvest of Stars** (1993), **The Stars are Also Fire** (1994, winner of the Prometheus Award), **Harvest of the Fire** (1995), **The Fleet of Stars** (1997), and **Genesis** (2000, winner of the John W. Campbell Award).

In 1998, Anderson was named a Grand Master by the Science Fiction and Fantasy Writers of America.

There are several books and stories in the pipeline including **Mother of Kings** (2001), partially based on the famed *Egil's Saga*, the space-opera **For Love and Glory**, the collection **Going for Infinity**, and a lead story ("Pele") in the October issue of *Analogue*. He will also have material in the November issue of *Imagination*, as well as a fantasy in an upcoming issue of *Fantasy & Science Fiction*. Much of Anderson's earlier work is also being reprinted.

Anderson had many, many interests including SF conventions; writing songs, poetry, limericks; Sherlock Holmes fandom, the Mystery Writers of America, history, science, travel, etc. and excelled at most of them. He and Karen were founding members

of the Society for Creative Anachronism, in which he was knighted as "Sir Bela of Eastmarch." He even did a set of illustrations for **Three Hearts and Three Lions**! He led a full, active, interesting life and his friends, colleagues, and readers are legion.

A week before his death, Poul learned that an asteroid was to be named after him. David Brin and other friends and admirers had been working on the project for about six months and they were successful. The asteroid, now called "(7758) PoulAnderson" was discovered in 1990 by E.F. "Glo" Helin. The asteroid is about five miles across and is in a class of objects that often become Earth-crossers. She pushed the paperwork through faster than usual when it was discovered how high Poul was. He was surprised and gratified by the announcement.

A memorial service, with several hundred attendees, was held August 4, 2001 at the First Unitarian Church in Oakland, CA with reminiscences by his family, friends, and colleagues. There were, of course, too many who wanted to speak to be accommodated. The service was run by Jerry Pournelle, with Anderson's niece Janet Anderson playing the piano. The final speech, by Robert Silverberg, was a fine summing up.

In lieu of flowers, donations are requested to the SFWA Emergency Medical Fund c/o Chuck Rothman, SFWA Treasurer, 1436 Altamont Ave., PMB 292, Schenectady NY 12303-2977.

## Appreciations of Poul Anderson

### INTEGER VITAE

Karen Anderson

In Poul's last hours, messages poured in from strangers who told how they had learned honor and courage from his writing, courtesy and kindness from his personal example. Such tributes cannot be awarded, but only earned.

He led his life without expecting to gain rewards or escape punishment in some other existence. He knew that good and evil arise from human nature, and believed it is our duty to choose the good. He was, in the words of the poet Horace, "*integer vitae scelerisque purus*" — a man of blameless life and free of crime.

—Karen Anderson

### MEMORIES OF POUL

Greg Bear

The authors we discover in our own golden age of literature fill large and special places in our lives. They become part of our growing bones and blood, and our gratitude is almost that of child for parent.

Poul Anderson was one of the first science fiction and fantasy writers I began reading, at age nine. I remember coming across *The High Crusade* in the Navy Station library in Kodiak, Alaska, in 1962, and being highly impressed by a lean, elegant, and funny story full of unexpected U-turns. I read Poul Anderson's work with respect, admiration, and some envy for years, and in the early '70s learned his full range when I read *The Broken Sword* and *Tau Zero* almost back to back. Shortly thereafter, I arranged to have Poul come down to San Diego State College to speak. Poul was utterly charming. When I asked him what it felt like to write a masterpiece like *Tau Zero*, he said, from behind a wall of humility in which I could find no flaw, "Well, it was a good yarn, but just another story."

Ultimately, I was privileged not just to be guided by his fiction, but by the man and his family. I have been brought into his life as with no other writer in my pantheon of heroes; his death leaves me confused and stunned.

Poul will remain with me as a powerful presence, gentle and kindly, but also uniquely intelligent. His slightly veiled gaze, a paternal generosity of eyelids, seemed at once patient and friendly, but brows and lids could unpredictably vault to high and expressive arcs, revealing staid and blue eyes. At rest, his face delivered pleasantly bowed lips through which he delivered halting but well-formed speech, hands ascrib-

ing unbalanced curves in space. Hunched shoulders belied the strength of a man who fought in Creative Anachronism tournaments; his face-folding smile, eyes almost disappearing, went perfectly with the rumble of his voice. He had the gait of a wanderer who could go incredible distances — light years, really — while hardly anyone noticed. This was the Poul ally — while hardly anyone noticed. This was the Poul ally. I knew: plain shirts tending toward the blue, gray pants, gray or blue jacket or blue windbreaker, pocket protector filled with pens, pencils, and a tear-off pad on which he made many notes, a belt pouch in which he kept vitamins, prescription pills and other necessities. During dinner, his hearing aid often emitted a high-pitched squeal. This would prompt the corners of Poul's mouth to turn down with irritation, his splayed fingers rising to adjust the little wheel while he muttered, "Damn." Minutes later, it would shrink again.

Fine European beers were sipped on many afternoons of almost effortless conversation, punctuated by reflective moments of silence as we gathered our wits and reached for new words and fresh thoughts.

Karen sat by him, always, symbiotic with her husband, a few new words, a few new ideas, much less understanding; correcting him and me, as she loved to correct our manuscripts, arguing, bringing up new avenues of approach, laughing, knitting, making her own notes, planning trips to other lands for research, grinning and breaking into song as some fond memory of a convention or a filming festival; making sure that receipts were kept and novels were written to reflect the things learned on those journeys, for the tax man's critical gaze.

Poul's only enemy, I believe, was the tax man. But if a tax collector had dared show his face at the Anderson door in Orinda, he would have been treated with civility. He might not have been offered a beer and invited to stay, but I think he might have acknowledged having read Poul Anderson... and Poul would scold him and wonder distantly what other bitter ironies the Norns had in store.

Poul Anderson, in his deep and ancestral mind, was a chronicler of the savage lives of men born to hard northern climes. He was skald, poet, recorder of tragic and fated sagas. That he lived in the gentle and liberal climate of Orinda, near the People's Republic of Berkeley, that he reveled in math and the abstract sciences, that he wrote such limericks and rollicking adventure-comedies, was a wizard at describing the wandering paths of suns, planets, asteroids, and space-

ships, and marvelously deft at creating completely artificial worlds and aliens, was a wonderful puzzlement.

I think if some marauding alien or demon had unfolded Poul's mild exterior, passed him through a shift in time and history, we would have seen a very different man, motivated by honor and duty to family and king. But this skald was raised in America, and that (and coffee, and science fiction, and Karen, and Astrid) gentled him.

Poul was one of the most conservative men I've ever met. His stubborn individualism crossed several axes of logic, yet he put up with my arguments and chiding with perpetual good humor. Poul taught me to respect and love those who disagree with me, and to search out and recognize my own errors. Most of our differences were pointless. If I pushed to shove, we knew we would both stand back to back, defending each other; but I would have gotten the better part of the deal, because Poul had more experience wielding a broadsword.

I was privileged to meet his mother, Astrid, a delightful woman small in stature only, of true European bearing and culture, who had birthed two sons in America. Poul's father died when Poul and his brother John were boys, and that shaped their lives in ways he did not often discuss. Few tales were told of those times in my presence. Like his friend, Robert Heinlein, Poul did not believe in deep self-examination. He was content to let his subconscious play on its own ground, without constant analysis and interference.

Poul's mother ventured down to San Diego to visit her namesake and me early in our relationship, to make sure her grand-daughter was safe; I think she approved of me. She died a year after I joined the Anderson clan, to everyone's sorrow. Poul described to us his inspection of the mortuary that tended to his mother, the iridescent white fires waiting in the oven that would cremate her. He insisted on the same treatment after his own death, cleansing, brilliant flames, like the heart of a sun. Or a long ship ablaze on an icy sea.

Some of his friends could be loyal to a frightening degree. Jerry Pournelle, long-time friend to both of us, one day pulled cold steel on me twice — a dagger and then a sword — to demonstrate his willingness to defend his friend Poul's daughter. Two late and as it turned out, was really the one who needed defending. (Jerry thundered at me, "Remember, Bear,

*In Memoriam*



**Poul Anderson**

**1926 - 2001**

Baen Books

## Poul Anderson

she has a lot more friends than you do!" All together, they would have had to cut me up pretty badly to drive me off.)

I was only too willing and proud to help Astrid deliver two fine grandchildren to Karen and Poul. They are Erik, 14, and Alexandra, 11; beautiful and bright, and yes, both smart as whips, they do love reading and writing, and show considerable talent.

My grief, then, is triple: I have lost a friend, a fine father-in-law, a grand companion on hikes. I have lost sitting on porches and patios with Poul, beers in hand, getting far too theoretical and abstruse. Poul put up with my arrogance and strange circling sense of humor with more than tolerance, with sincere appreciation. He was a modern master who helped define my tastes in literature.

I have lost all these things in one sense only: I cannot add to the memories. Poul is here. The painful thing is that I still see and feel him clearly. In time, the pain will fade, but Poul will remain, apologetic at all the fuss.

I have dreamed the thought of writing these words. But I wouldn't have missed any of it for the world.

What I have lost is nothing to what Karen must bear. And she will. No skald would choose a woman, a partner in life, who was not strong. And there is much left for her, and for us, to do: books to write, children and grandchildren to raise and enjoy, beer and skvavil to drink while toasting friends alive and dead; words to build and explore.

To the Norns, I say this: you screwed up, ladies. Poul Anderson should have seen more of the young century he helped shape. But he understood your ways, and did not complain.

Even to the senseless gods, he was polite. It was in his blood.

—Greg Bear

### POUL ANDERSON Robert Silverberg

He was a Viking, no doubt about that, Danish by ancestry and name and profoundly rooted in the ancient Nordic traditions. On first acquaintance you



Poul Anderson with parents (circa 1929)



Lester del Rey, Evelyn & Harry Harrison, Isaac Asimov, Judith Merril, Frederik Pohl, Poul Anderson, L. Sprague de Camp, P. Schuyler Miller (1950)

might not have understood that. We soft modern civilized folk tend to think of Vikings as rough-hewn swaggerers with blazing tempers, a race of warriors. Poul was, in fact, a gentle and kind-hearted person, who maintained an unflinching sweetness of spirit under all circumstances. He was as unswaggering as they come, our science-fictional Viking, and neither by temperament nor physique could he be regarded as a warrior in the usual meaning of that term.

Though he was a tall and rangy man, his eyesight was poor and his physical coordination was terrible. I remember with some amusement his sorry performance during the Society for Creative Anachronism tournament at the 1968 Worldcon in Berkeley. In those years the S.C.A. people staged mock jousts at the conventions, amidst much grand and formal medieval foofaraw. And Poul, though he had not been designed by nature for combat, enjoyed the scholarly aspects of the S.C.A.'s recreations of times gone by, and was a familiar figure at their gatherings.

This time Poul and the equally unathletic Randall Garrett, good sports both, let themselves be talked into sallying into the lists of battle, with the stated intention of "defending the honor of John W. Campbell." A more unlikely duo of science-fictional swordsmen I would be hard pressed to name.

They were paired against two of the Anachronists' grimmest, starkest knights, true adepts of swordplay. (One of them, I recall, was Marion Zimmer Bradley's younger brother Paul, a formidable hand with mace and broadsword.) It took about 3.5 seconds for Poul and Randall to be slaughtered in the joust. It was a fearful massacre. John Campbell's two awkward champions barely had a chance to raise their wooden swords before they found themselves clobbered to the ground by their implacable opponents. Poul was indeed an ill-made knight. (But I have it on good authority that this was one of Poul's least distinguished episodes of combat — he was under the handicap that day of having partied a little too enthusiastically the night before.)

A true Viking he was, all the same, legitimate heir to his remote Nordic ancestors. Not all Vikings had to be warriors, back in the savage days of old. There were poets among them, too — skalds, they were called — and their role in Norse culture was every bit as important as that of the brawnier fellows who swung the big swords and wielded the battleaxes. More so, perhaps: for any muscle-bound lumox could wave a sword around, but the skalds were the necessary chroniclers who gave life and meaning to the age in which the Vikings carried out their bloody deeds. They were the men who wrote the sagas, that great body of glorious Scandinavian poetry and prose, a literature of dirges and battle-songs and historical chronicles and soaring tales of

bloody conflict and adventure. It is through the work of the skalds, more than from any other source, that we derive our understanding of the Viking way. Poul Anderson, who grew up reading the Norse sagas the way we grew up reading Mark Twain and Lewis Carroll, was *our* skald, carrying that ancient bardic tradition of high adventure and singing poetic style into the very different world of starships and time machines. I like to think that people will be reading his greatest science-fiction novels as long as anyone reads science fiction.

For all his great accomplishments over a long and marvelously prolific career, he was a modest man, who never claimed to be anything more than a popular entertainer. (His legion of readers knew better.) His prime concern as a storyteller was, as it should be, storytelling: he knew how to snare a reader and how to hold him in that snare, and with skaldic cunning he called upon details of sight, sound, smell, and taste to make every paragraph a vivid one. But there have been plenty of tellers of tales whose work ultimately rings hollow, however lively it seems on first acquaintance. What Poul was really doing as a writer was dealing with the great moral themes of existence within the framework of society: values, purpose, the meaning of life itself. Who am I? his characters asked, not in so many words but through their deeds. How shall I live my life? What are my obligations to myself and my fellow beings? Where does personal freedom end and the bond that creates a society begin? Big questions, all of them, with which great writers have been wrestling since the time of Homer and the author of the Gilgamesh epic before that; and Poul didn't shy away from them, even as he pretended to be telling swift-pace tales of the spacelanes.

In person he often tended to be quiet and even shy, the antithesis of today's noisy science-fictional self-promoters, although he knew how to look after himself pretty well in his dealings with the publishing world. But in the right setting Poul was anything but quiet, anything but shy. At any convention party, for example, you could usually find him in the center of a fascinated group of listeners, holding forth with great animation and much flailing of arms (he was an



Anthony Boucher, Poul Anderson (1954)



Poul Anderson (1954)



Poul, Karen, & Astrid Anderson (1955)



## Poul Anderson

energetic gesturer) on the conversational topic of the moment, be it slavery in ancient Rome, the cultural significance of the Lascaux cave paintings, the physics of time travel, the techniques of brewing beer in Belgium, or the customs regulations of the Byzantine Empire. The sound of his voice was unmistakable – a high-pitched, herky-jerky baritone – and so was the flow of unpretentious erudition that would come from him whenever talk veered toward any of his innumerable areas of profound expertise.

I knew him for more than forty years. He and I had an amiable collegial relationship for much of that time, and in my days as an editor of anthologies we worked together on many projects easily and well, and for the past three decades we lived in neighboring communities, but somehow we never became close friends as I understand that term, despite the high regard that each of us had for the other. When we met at parties, which was fairly often, we usually gravitated toward each other and exchanged pleasant tales of foreign travel, or discussed the various malfeasances of various publishers and agents, or got into pleasant dispute over some fine point of history. Of real personal intimacy, though, there was very little between us. Others I know reported the same phenomenon; and yet when Poul did take someone into that kind of close friendship – Gordy Dickson, say, or Jack Vance, or Ted Cogswell – it was a deep and close friendship indeed. A matter of chemistry, I guess.

His voice, as a writer, was as distinctive as was his way of speaking. One would have had to be style-deaf indeed to fail to recognize a Poul Anderson story after hearing only a paragraph or two of it. The powerful use of imagery and sensory detail, above all the dark rhythms that had come down to him out of the Viking literature of long ago, were all unmistakable. He was indeed our Nordic bard, the skald of science fiction. And if there's a Valhalla for science-fiction writers, Poul is up there right now, putting down Odin's finest mead with the best of them.

—Robert Silverberg

### POULANDERSON Harry Turtle dove

Saying goodbye to Poul Anderson is hard. Twice in a year now, first for Sprague de Camp and then for him, I've had to try to figure out what to say about

men who, all unknowingly, helped shape me as a writer and who then became friends. One of the things they don't tell you about in the manual on being middle-aged is that you keep losing people you care about.

Poul's writing was some of the best the field has ever known. He was, of course, equally at home in science fiction and fantasy, and also wrote mysteries, nonfiction, and some of the best historical fiction not enough people have read. He could be lyrical, he always kept his decimal points straight (except when he fudged them on purpose), he had perhaps the strongest sense of the tragic of anyone in our field, and yet he could also be astoundingly funny (I defy you to read *A Bicycle Built for Brew* – aka *The Makeshift Rocket* – without laughing your astringents off). He won a fistful of Hugos and another fistful of Nebulas, and he deserved every one of them and a few more besides. He was a SFWA Grand-Master, and he was overqualified for that, too.

Moreover, he was a gentleman, a true gentleman in a field where aggressive contentiousness is, shall we say, not altogether unknown. He knew an enormous amount, and was astonishingly generous about sharing it. He had strong views on a great many things, and expressed them strongly – and with unflinching politeness. And he was one of the best I've ever met for simply keeping company, a beer in hand getting refreshed every now and then, and talking through the hours.

I've been reading and liking his work for forty years now. He probably had more influence on how I write and on how I think about writing than anyone but de Camp – and, on the level of word choice, perhaps more influence on me than Sprague did. He was fond of the word "thutter," which he took from Kipling's *Captains Courageous* (Kipling was a great favorite of his) and dropped into many novels. I used to play a game with myself when I got a new Anderson, looking till I found it – and I usually did. And now I use it, having got it from him, and I'm not the only one.

He first briefly noticed me sometime in the 1970s, at a bull session after an autograph party at the late, lamented Change of Hobbit. He maintained that the United States passed from republic to democracy with the passage of the 16th and 17th Amendments to the Constitution, and I was the only one there who recalled what they were (the Amendments legalizing the income tax and establishing the direct election of US Senators). Brownie points.

After he published *The Last Viking* in 1980, I wrote to him picking a few ti-

ny nits with his depiction of Harald Hardrada in Byzantium (something I actually knew something about). I got a very prompt and gracious letter in reply – more prompt and gracious, I think, than I could have been in like circumstances.

As I began to sell and started attending conventions in the 1980s, we saw each other and talked – mostly, I listened – at conventions and other gatherings of the SF crowd. He and Karen (a fine writer and an amazingly erudite woman in her own right) were in the audience at the panel at the 1991 World Fantasy Convention where a bad joke of mine gave me the idea for *The Case of the Toxic Spell Dump*, which is set in a world very much akin to that of his *Operation Chaos* stories (those in turn having been in no small measure inspired by Heinlein's *Magie, Inc.*) – though the puns in *Spell Dump* are my own fault.

Years later, he told me something that made me perhaps prouder than any other compliment I've ever had as a writer: that till he read *Spell Dump*, he'd thought the *Operation Chaos* universe was mined out, but that my novel helped inspire him to write *Operation Luna*. He also incorporated the fictional cathedral from my wife's *St. Oswald's Niche* into one scene in the novel. That he should influence me is only fitting and proper; that I might have influenced him, even a little, still boggles my mind. Judging by a couple of the puns in *Operation Luna*, not all the influence was beneficial.

The past few years, he and Karen would get down to Los Angeles at least once a year for a signing at a book fair, and we'd all meet with Kelly and Laura Freas, who live not far away, for dinner and drinks and talk. We would also write – and, more recently, e-mail – back and forth, part research, part schmoozing. This past December, he remarked in a letter that his back was giving him some trouble. A couple of months later, he found it was metastasized prostate cancer.

He and Karen came down this past March and had dinner with us as was their custom. He seemed in good spirits, and not in any visible pain. He was optimistic about going to this year's Worldcon, where his son-in-law, Greg Bear, is guest of honor. Now it won't happen. Damn.

Damn, damn, and damn, in fact. I'll miss his company. The field will miss his work. There was nobody like him, nobody close, and we're all the poorer because he's gone.

—Harry Turtle dove

### POUL ANDERSON David Brin

For a few people, nobility of spirit seems so intrinsic, so organic, the rest of us can only try to learn



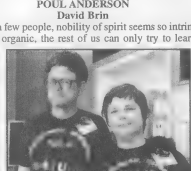
Karen, Poul, & Astrid Anderson,  
George Scithers (1967)



Poul Anderson,  
Roger Zelazny (1973)



Poul Anderson (1976)



Poul & Karen Anderson (1981)



Poul Anderson, Jerry Pournelle (circa 1970)



Poul Anderson, G.C. Edmonson (1985)



Poul Anderson, Gene Wolfe (1982)

from their example. Poul Anderson was the archetype of a gentleman. Refusing the indignant lures of gossip and anger, while finding enough maturity to enjoy when others have their own turn on stage, he spent his life trying to do as much good and as little harm as possible, and he did it with native grace.

Poul was the most natural storyteller I knew. Show him the first half of any tale and he could describe the arc of plot and character that was already implicit – like a sculptor finding the living figure hidden in raw stone.

It sometimes imagined Poul in animal skins, spinning yarns during that long era when darkness loomed on every side and our only weapons to fight it back were courage and the high technology of flame. And words. Tales sung beside that neolithic fire were just long enough to portray vibrant characters in poignant, powerful adventures. Today we call them novelettes and novellas, uncluttered by extra baggage of a six-pound book, and Poul was the master. Though he wrote brilliant, thoughtful novels, most of his awards were for dazzlingly efficient novellas that left you speechless for hours. Poul's topics probed tomorrow with utter freshness, but he stirred hearts with rhythms drawn directly from brave campfires long ago.

Oh, the novels will endure, too. *Brain Wave* remains one of the best explorations of a bold idea ever written in the genre. Likewise the ground-breaking *Tau Zero*. This year's *Genesis* took readers to the edge of modern thinking about human and planetary destiny. Even lesser works like *After Doomsday*, still make me choke up at exactly the right moment, reading them for the twentieth time.

Poul was kind to young peers. He and Karen read manuscripts sent by total strangers, replying with insightful, courteous suggestions. This, too, set an example for those of us who might easily get too caught up in ego to remember what counts, an obligation to pay forward.

He loved his country, but even more, Poul loved the kind of civilization of which America is merely an early example in a chain stretching far ahead of us – one that turns away from hierarchies of inherited privilege toward traits like skill, opportunity, tolerance and hope. And relentless self-criticism! For he could also type a tragedy to tear your heart out. Still, as with the best sages of SF, Poul wrote most passionately and intrepidly about change, pointing out so many ways that change might threaten us, or rescue us... or simply make us weird. (As a Californian,

he didn't find the latter prospect daunting at all.)

And talk about weird... I still can't believe he's not there, ready and willing to be called or emailed or asked a bit of advice... (though there's still wonderful Karen...)

A few weeks ago, Poul learned an asteroid was named for him by the discoverer, Ole Helin, (who graced us with the bureaucratic process through in orbit) that can easily be perturbed to become an Earth-crosser, and then... Well, I'd rather have watched Poul spend 100 years conspiring with clever collaborators to develop his real estate in High Orbit. What fun he'd have had.

Funny, I don't feel too bad right now, just knowing that humanity is capable of bringing forth such men. "The stars burn bitterly clear..." –David Brin

#### A LETTER TO POUL ANDERSON From Gregory Benford

I admired you long before I met you, at the 1963 Westerncon at Burlingame. Wise you were, and twinkle-eyed, the very model of a major science fiction writer.

And you still are. Nothing pleased me more in the last year than being on the panel of judges that gave you – by the highest margin of votes in the history of the prize – the John W. Campbell for Best Novel. No one embodies that tradition better than you.

The final parting of friends can be sad, but should instead be an honoring of all the happy times, and the luck of finding such friends in this inconstant world. I salute you in these last moments, with love and great respect. I learned more about being a writer from you than from anyone, and recall with vast pride the notes you wrote me about my own work. You always shared that perceptive intelligence and gentle spirit, and it is that I shall recall.

Farewell, good fellow. –Gregory Benford

#### POUL ANDERSON Jack Williamson

The early stories, read so long ago, have faded in my memory, but they left an enduring admiration for his originality and his craftsmanship. We lived far apart. I saw him too rarely, but I came to know him as a true gentleman and a truly gentle man. He made no enemies. One of our first masters of science fiction, he never lost a freshness of mind that seemed to reflect a sort of everlasting youth. The pass-

ing of such a giant leaves an aching loneliness in those of us who loved him.

–Jack Williamson

#### POUL ANDERSON Sir Arthur C. Clarke

I am indeed sorry to hear that we have lost Poul and send my sympathy to all his family.

He was one of science fiction's giants, and handled every conceivable theme in the genre. The cosmological speculations in *Tau Zero* anticipated Frank Tipler by decades, and I've often wondered if *Brain Wave* is really non-fiction – how else to account for the behaviour of *H. So-called Sapiens*?

Poul also invented some memorable scamps – who can forget Galactic robber-baron and wheeler-dealer, Nicholas van Rip?

Goodbye Poul: we'll all miss you.

–Sir Arthur C. Clarke

#### POUL ANDERSON Joe Haldeman

Poul Anderson died about midnight July 31/Aug 1. Six months to the day after his dear friend Gordy Dickson.

*Three Hearts and Three Lions* and *Brain Wave* came out about the time I started reading SF, so for me he was one of those writers who had always been there. I was surprised how young he seemed when we first met, in the early '60s.

Poul became president of the fledgling SFWA soon after I joined in 1969, and I got to know him a bit, serving as his Grievance Committee chairman. Gay and I lived in Florida, and often joined Poul and Karen, along with a motley crew of other science fiction writers, over at Cape Kennedy to watch the Apollo rockets go up.

I wish I had known him better. For more than thirty years we ran into each other at conventions and other gatherings, and had fine talks and shared many songs and jokes, but I envy the people who knew him in a less public way. He was a man of broad knowledge and deep feelings.

Karen wrote about his blameless life – and you felt that virtue and gravity in his presence. But he was also a cheerful man who, among



Poul Anderson, Robert Silverberg (1990)



Poul Anderson (1992)



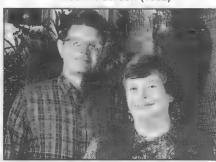
Poul Anderson (1984)



Poul & Karen Anderson (1990)



Tom Doherty, Poul Anderson (1993)



Poul & Karen Anderson (1999)



Poul Anderson, Bruno Henriquez, Robert Silverberg, Richard Lupoff (2001)

## Poul Anderson

other gifts, was the best joke-teller I've ever known. His normally slow and halting speech would speed up as he grinned and gestured toward the punch line, and I think that's how I best remember him, sharing a laugh with friends and strangers.

Of course he gave the world much more than that; like all good writers, he gave the world a new vision of itself.

—Joe Haldeman

## POUL

### Phil Kluss (William Tenn)

I could, for instance, begin with Poul as I became aware of him in the beginnings. That was when he published his first story, "Tomorrow's Children," (co-written with F.N. Waldrop) in the same 1947 issue of John W. Campbell's *Astounding* as my second story, "Child's Play." Now "Child's Play" was the absolute best I'd been able to write up to that moment. And I would have to tell about Campbell informing me that the readers seemed equally divided in their favorable opinions of the two pieces, something that filled me with chagrin tussling with admiration.

Or I could begin equally valuably with the parrot. When I was invited to be the guest of honor at the 1980 Westerncon, Penn State granted me a research term off. Karen and Poul heard that Fruma and I were shopping for a Bay Area apartment and were being asked for an arm and a leg (each) as basic rental.

They were going abroad for a couple of months, and insisted we take over their Orinda home, rent-free, for the period. All they asked was that we take care of their aged parrot, and water the lawn from time to time.

Fruma and I sang out "Deal! Deal!" and cavorted all the way to California. The house and grounds were prettier than we had dreamed of, there was a wonderful little playground nearby for our four-year-old daughter, and Poul's study and the family library were at my disposal with a complete set of Kipling to roam in as well as all the Scandinavian mythology and Northern cultural minutiae a Jewboy from Brooklyn could ever have dreamed of.

But that parrot! It was as large as it was old, and had the ugliest curved beak and the most malevolent angry eyes. It periodically was out of its cage and flew around the house screaming at us in the lewd, snarl, ferocious Peitacine. It always knew when I began reading a Kipling poem to myself and blared ear-splitting curses at me for daring to sit in the master's sacred place, for daring to touch the master's sacred book.

Fruma and I were terrified of the parrot. For two months we fed it and overfed it. We sang quavering Yiddish folk songs to it. We made long careful obeisances to it. But it never seemed the slightest bit mollified. It just kept cursing and snapping its beak at us.

I don't know if Eric the Red ever kept a parrot in his longboat. But it always seemed a fit pet for Poul Anderson, the man who introduced a kind of Viking ethnicity into science fiction literature.

Well, the reason I could hit the tuning fork with either anecdote is that both of them fit Poul Anderson. The fine young sensitive writer of a superb atomic dream story, the twentieth-century skald of a strange, disreputable new medium, and the utterly unusual fantasist, whose work was as full of beauty and ancient terror as a large and belligerent bird suddenly taking it upon himself to identify and protest a villainous usurper.

Poul was all that and more, more, more. He introduced me several times to Bay Area audiences and in his gentle, stammer often gave more to the crowd in his intro than I ever could in my subsequent talk. As Sir Bela of Eastmark (his Society for Creative Anachronism *num de joute*) he and Karen took us on our first excursion to the middle ages as they should have been, and taught us to relish history caught alive — and kicking.

And he had long, complicated conversations with me about politics and sociology, in which he switched

sides even more often than I did, and found complications and overtones even more frequently and the most pepper-inhaling of talismans.

In this as in other respects, he was much like Heinlein, deeply intolerant of simplicities yet deeply patriotic to what he saw as the very citadel of democracy and the arena of open discussion. And for this — let us admit it — he was often reviled, like Heinlein, by fans who could barely penetrate the complex surface of his arguments and thought.

And he was also — let us state it — one hell of a good man, of a good husband and father, as his wife, Karen, will testify; as his daughter, Astrid, veritably raised within science fiction will testify, as his son-in-law, Greg Bear, who practically married into royalty, would certainly testify.

Now the man himself, the good man and great, prolific writer himself, he and I disagreed on so many things — on agents, for example, most of all. We could argue for hours without Poul's showing the slightest hint of anger, without his dropping a single snarl or derogatory remark aimed at anyone at all. I had forgotten, except when disagreeing with Poul Anderson, what a wholesome, invigorating, non-nasty thing an argument could be.

But then, of course, in my memory of Poul, there will always be the parrot — that damn ugly, beak-snapping, claw-scrabbling parrot. I must say it. He left a lot to forgive in that parrot, Poul did.

—Phil Kluss (William Tenn)

## POUL ANDERSON

### Harlan Ellison

This was a great and good man. And a superlative writer. Superlative. Like the stars he wrote about, he was Imperial.

—Harlan Ellison

## POUL ANDERSON

### David Gerrold

What I admired the most about Poul as a human being was his genuine affection and friendliness. When Poul was in the room, you felt like you were sitting before a roaring fire on a cold night.

What I admired the most about Poul as a storyteller was the clean logical precision of his work, the methodical and elegant skill of construction. At the party after this year's Nebula Banquet, Jack McDevitt was outlining a tricky technical problem he'd invented for himself (how do you catch up with a ship traveling at a significant percentage of lightspeed?) and then, when he revealed a very elegant solution, the best acknowledgement I could give him was to say, "That is so Poul Anderson!"

Poul and Karen were two of the first folks I met when I fell into the science fiction community. Their warmth and generosity set the standard for all of us, and I will always regard my visits to the Orinda Jello Foundry as some of the best moments of my life.

Losing Gordy Dickson, and now Poul Anderson, I feel not only impoverished, but very much more alone than before. Lord, these men were gifts!

—David Gerrold

## POUL ANDERSON

### James Gunn

The aim of the great marksmen in the sky is getting better all the time. Now Gordy Dickson and his long-time friend and sometime collaborator Poul Anderson. They were there when I entered the field, Poul already and Gordy within a couple of years, and now their passing, after so many illustrious years and many accomplishments, leaves us feeling lost and disoriented. The Golden Age writers were our heroes, and we watched them go, one by one.

But we were the young Turks arriving to stand on their shoulders. I remember the aspirations we had, the discussions in the hallways of SF conventions about writing methods and SF techniques, the plans we had for future projects. Some of us planned to write science fictions, Gordy wrote the greatest, but of us all, Poul came closest to writing masterpieces. I remember a discussion sitting in the hall late at night in which Poul said that he liked writing

first drafts, and later, when I did a film interview with him about plot and introduced him as the only writer I knew who liked to write first drafts, he responded, "Did I say that? I hate to write first drafts." I remember a day in our mid 1950s when Poul and Karen drove across the country and stopped for a night with us in Lawrence, when Astrid was a small child. I remember the WorldCon in Detroit in 1969, when Poul was Guest of Honor and the con committee delivered a case of Heinkeins to Poul's suite (I don't think there was any left). And a memorable Nebula weekend in New York when Gordy and Poul and I seemed all alone in the Algonquin the evening before and spent hours sharing Gordy's tales of Scotch and a million stories. We had a common bond besides our ages and our love for SF. Gordy had persuaded me to run for the SFWA presidency to succeed him, and I persuaded Poul.

Poul's most marvelous attribute was that he never stopped learning; he was always striving to do better. He was a hard SF writer who wrote delightful and sometimes exquisite fantasy and won awards for both. I am pleased that he was inducted into the Science Fiction and Fantasy Hall of Fame last year and that his novel *Genesis* won the Campbell Award just a few weeks before his death. It wasn't enough, but it was all we had.

—James Gunn

## POUL ANDERSON: THE AVATAR OF SCIENCE FICTION

### Takumi Shibano

Mr. Poul Anderson has been very well known among us in Japanese fandom since the early days. His stories are very popular, and many of us have noted him as one of our favorite science fiction writers in the world. His first book translated into Japanese was *Brain Wave*, which appeared in 1956, before our fan activity really started. Then by his *Guardians of Time*, *The High Crusade* (both appeared in 1960), *Orion Enemy Star*, *Three Hearts and Three Lions* (all in 1961) and so on, his fame as the writer of the most-science-fiction-like science-fiction stories was established here in Japan.

In 1968, my wife and I were invited to attend BayCon, the Worldcon of that year, by a fan-fund that was started by American fandom. I was told that Mr. Anderson had also kindly donated to the fund. We met him at that Worldcon for the first time, and had the honor of visiting his home right after the convention.

I translated his novel *Avatar* in 1981, when he was very kind again, answering every bold question I asked by letters, and, moreover, he encouraged me by writing that he recognized my sincere work from the quality of my translations. I think you can understand how happy the translator was at those kind of words given by the original author.

He visited Japan in November of 1998 with Mrs. Anderson, when a group of "First Contact Japan" invited him as an overseas guest for their biannual meeting. He offered a splendid design of an original alien race for the game. Afterwards, Mr. and Mrs. Anderson visited Kyoto and Nara for a week, and my wife and I met them on their way back to Tokyo and spent a night with them at the ancient city of Kamakura. We accompanied them to Enoshima Island and some nearby noted places. I will never forget the night we talked at the Shabu-shabu dinner at the hotel restaurant. I had called Dr. Arisune Toyota, a good friend of mine and one of our famous science fiction writers, and asked if he would like to join us for the next day. He was delighted to do so, and he and his wife took the four of us around by their car to visit many other noted places and historic spots in and near Kamakura. Dr. Toyota had translated *The High Crusade* in the early days of his career and, he says, he learned many important points of writing by that experience. He had eagerly wanted to see Mr. Anderson.

The obituary appeared in most of the papers in Japan, and many of my friends read it when they found it on the papers or the web sites. We were all shocked and felt very sad to know that we had lost him so early.

—Takumi Shibano

## POUL ANDERSON

### Brian Herbert

I was deeply saddened to learn of the passing of Poul Anderson. An intellectual giant, he was also one of the nicest people any of us have ever known, with his gentle smile and quiet ways.

In the 1960s, Poul Anderson, Frank Herbert, and Jack Vance spent many memorable times together in the San Francisco Bay Area, and sometimes I tagged along. When they built a now-legendary houseboat at the Richmond yacht basin, I was there carrying tools and painting the boat white in blinding sunlight. Unfortunately the vessel sank in a winter storm, and the partners lost every penny they had invested.

While working on the boat, the three men plotted a collaborative science fiction story. It was about a master thief whose specialty was underwater capers. They named to publish it under the name "Noah Arkwright," placed in honor of their partnership. Because of work pressures, Poul and Jack couldn't get to the project, so eventually Frank Herbert wrote it himself under the title, "The Primitives" (1966).

Over the years I have seen Poul at a number of book signings and conventions, and I was always impressed by the calmness of the man. He was a very distinguished, centered person, profoundly certain of himself and of his view of the universe. Like his stories, he was a man of many dimensions, and will be sorely missed.

—Brian Herbert

## POUL ANDERSON

### Steve White

At the time I started reading Poul Anderson, Eisenhower was President. I've been doing it ever since.

I am deeply thankful that I was able to tell Mr. Anderson as much in 1997 at MosCon, where he was one of the GoTs and I was one of the rank-and-file guests. I had the immense privilege of spending part of an afternoon with him, drinking beer and discussing the writing of science fiction. Subsequently, I received an entirely unsolicited letter from him complimenting me on my work. As my wife can testify, it was several days before my feet approached the floor by closer than nine inches.

Poul Anderson's stature as an author is too well established to require affirmation by me. But he was more than merely (1) a master storyteller. His work expressed, with extraordinary clarity and consistency, the philosophy that the human individual *matters*, and is responsible for the consequences of his or her actions, and that therefore society ought to couple the maximum possible individual freedom with individual responsibility for the abuse of such freedom. That this philosophy has become Politically Incorrect mattered less than nothing to him; he was not one of those sad people who need opinion-makers to tell them what to believe.

Poul Anderson was one of the giants of our field. But he was also something higher, and far more important. He was one of the good guys.

—Steve White

## POUL ANDERSON

### Kevin J. Anderson

Though I get asked the question a lot, Poul Anderson wasn't any direct relation to me—but I certainly wish I could have claimed him as part of my extended family. Supportive and friendly, full of a thousand stories—and not just the ones he wrote down in his books—Poul and I talked about the origins of our last name, how our forefathers came from different parts of Scandinavia.

Poul was always a wealth of interesting and arcane information he and Karen had compiled, but you had to strike up a conversation with him; though he towered over most people, he was a gentle giant and his apparent shyness was only matched by the awe of other people (including myself) around him. Once, Poul told me he was amazed that I could be so prolific, which I found surprising considering his incredible output; but he patiently explained that he didn't think of himself as a fast writer, only a book or two a

year. "I've just been writing them for so many years."

A decade ago when Rebecca and I got married, we invited Poul and Karen to our wedding, which we held in the back yard of our home in Livermore. It was a long drive for them, and we didn't honestly expect that they'd come, but they surprised us and arrived in the midst of the chaos of decorating the house and setting up the garden. Karen chatted with most everyone, but Poul knew none of the other guests and stood by himself, quietly observing. When I saw him looking lonely, I took aside one of my friends, a very bash and gregarious technical editor from the Livermore Lab (and science fiction fan), and asked if she'd go talk to Poul. Game, she took a step in his direction.

"Poul who?" she asked. "Poul Anderson. C'mon, you know who he is." I wish I'd had a camera record how she froze, her face paled. "The P-P-Poul Anderson?" But Poul was so warm-hearted and unassuming they easily kept chatting for a long time.

Even as a young reader, I had picked up stacks of his books at the library... not just because of our shared last name, but at the time I had the ambition of starting with the letter "A" and reading all the way through to Zelazny.

Much later, Poul handed me a copy of his novel *The Boat of a Million Years*; he seemed somewhat embarrassed to be giving them away, but the publisher had sent him so many copies, he didn't know what to do with them all!

When Rebecca and I moved from the San Francisco area, we didn't see him or Karen as much. Now I feel as if I've lost out on a lot of fascinating conversations, and I'll miss him. Luckily I still have quite a few of his books left on my shelf to read (or reread), so I can visit Poul for some time to come.

—Kevin J. Anderson

## POUL ANDERSON: THE ENDURING EXPLOSION

### Jack Dann

The year was 1976. George Zebrowski and I were asked to write "chapters" for one of the earliest shared world anthology novels. It was called *A World Named Cleopatra* and was created by Poul Anderson. Poul had already written the first story set on the planet Cleopatra and provided us with a "bible" that described everything we needed to know about the world: its size, solar system, surface gravity, atmosphere, weather patterns, geography, geology, flora and fauna, history, and some of the names of the wondrous things he had discovered there. Poul had done the hard work; all that was left for this sorcerer's apprentice was to create a story that might live and breathe and become part of an imaginary place that Poul had made real.

But reading Poul's bible and beautifully-wrought novella was a revelation to this (then) young writer, for *A World Named Cleopatra* was more than a rigorous short course by a master in planet building and science fictional extrapolation. It was a way of thinking about the process of writing, which itself is the rigorous creation and construction of science fictional, historical or contemporary worlds.

Poul Anderson has referred to planet-building as one of the "joyous arts."

Perhaps the same could be said of the act of writing.

Indeed, there is joy in all of Poul's work, joy and a certain nostalgic poignancy, a gentle evocation of the profound sadness and loss that life brings to all of us. If I were to compare Poul Anderson with another writer, it would be Loren Eiseley, the great naturalist who examined the world with the mind of a scientist and the heart of a poet reveling in wonder. And Poul Anderson, fictional world builder, was also a poet. His bardic roots reach back to the great epics such as *Gilgamesh*, *Beowulf*, *The Volsunga Saga*, *Hroff's Saga*, *Skugga*, *The Elder Edda*, and, of course, the *Iliad* and the *Odyssey*.

In an essay called "Star-Flights and Fantasies," written for *The Craft of Science Fiction*, a fine (and now all but unknown) anthology edited by Reginald

Bretnor, Poul described the hallmarks of the epic form.

I think they provide a pretty fair description of his own work:

"Largeness—diversity—marvels—seriousness, possibly leavened by humor, a conviction that life is worth living—attention turned outward to the surrounding world—the supposition that man is at the mercy of fate, or can in his heart resist being bent by indifference—achievement—a narrative that keeps moving—bold use of language..."

Sandra Meisel, the foremost Anderson critic, called him "a literalist of the imagination" and went on to say: "He makes what is magical real and what is real magical, of such power is poetry born."

And the author and critic James Blish said, "To be a bard is not necessarily the same thing as being a poet. But Anderson is both."

Blish also called Poul Anderson "the enduring explosion."

Poul wrote some fifty novels and over two hundred stories—all of consistently high quality. He has written groundbreaking classic science fiction and fantasy, as well as historical fiction, contemporary novels, young adult fiction, criticism, nonfiction (including books on the possibilities of life on other worlds, thermonuclear war, and space exploration), poetry, and award winning mysteries. He was also an anthropologist and a translator who spoke several Scandinavian languages. He has been honored with seven Hugo awards, three Nebula awards, the Tolkien Memorial Award, the C. S. Lewis Award, two Morley-Anderson Prizes for scholarship in Sherlock Holmes, and he was a knight of Mark Twain.

Poul Anderson was born in Bristol, Pennsylvania in 1926. His parents were Danish, hence his unusual first name. The late fantasy editor and author Lin Carter said that "Poul himself pronounces it to sound about halfway between 'pole' and 'pow!'—but I have never met anyone except Poul himself who can quite pronounce it." Anderson grew up in Texas and Minnesota and spent some time in Denmark. Throughout his career, he had integrated an interest in Scandinavian literature and culture into his fiction, which is all the richer for it.

He began his science fiction career as an undergraduate. As he tells it: "At the University of Minnesota, I majored in physics, graduating with honors in 1948. But apart from a little assisting here and there, I have not worked in the field. What happened was that writing, which had been a hobby for a long time, began to pay off while I was in college with some sales to *Amazing Science Fiction*. I decided to take a year off, living by the typewriter..."

He published a novel for younger readers in 1952, then followed this first novel with two more books, *Brain Wave* and *The Broken Sword*, in 1954. They were both major books, which established him as an important new name in science fiction and fantasy. *Brain Wave* is Wellsian in technique: Poul asks the reader to accept one fantastic premise—that for millions of years Earth has been passing through a field that inhibits intelligence—and then extrapolates the consequences of what might happen when we finally pass out of that field. *The Broken Sword* is a dark and savage portrayal of the interaction of men with the world of Faerie, which is consistent with *Edda* and Norse saga. Michael Moorcock considers it to be Anderson's finest fantasy.

Poul's enduring explosion expanded into a virtual universe of stories and novels, many of which will partially last well beyond the author's times. His fascination with history and the science of men with in the enormous variety of books he produced... and continues to produce. Many of his stories and novels are linked into galaxy-spanning future histories, such as the Technic History series that begins with *War of the Wing-Men* (later retitled *The Man Who Counts*) in 1958 and includes story collections such as *Traders to the Stars* (1961), *The Earth Book of Stormgrace* (1978) and novels such as *Satan's World* (1969) and *The Day of Their Return* (1973); and the Psychotechnic League series, which can be found

## Poul Anderson

in collections such as **The Psychotechnic League** (1981) and **Starship** (1982) and novels such as **Star Ways**, which was later published under the title **The Peregrine** in 1978, and **Virgin Planet** (1959). There is also the **Time Patrol** series of stories, which have been collected in the omnibus **The Time Patrol** (1991), and there are other linked sequences of stories and novels; but with a writer so prolific and consistently good as Anderson, I leave it to the reader to discover or rediscover these books and stories. I can but point out some of his classic work such as **The Enemy Stars** (1959); the brilliant **The High Crusade** (1960), a lovely study of medieval knights who conquer the universe with battle-axes and broadswords; the much loved heroic fantasy **Three Hearts and Three Lions** (1961); **Twilight World** (1961); **After Doomsday** (1962); **The Byworder** (1971); **The People of the Wind** (1973); **The Avatar** (1978); **Orion Shall Rise** (1983); **The Boat of a Million Years** (1989); **Harvest of Stars** (1993); **The Stars Are Also Fire** (1994), and his short story collections such as **Seven Conquests** (1969), **The Queen of Air and Darkness and Other Stories** (1973), and **The Best of Poul Anderson** (1976). There are over forty-five collections to choose from!

I would especially recommend his awesome cosmological journey, **Tau Zero** (1970), which James Blish called "the ultimate hard science fiction novel." It is the ultimate "trip" through time and space on a starship that cannot tolerate. Traveling at near-light speed, the characters witness the end of the universe... and what's beyond. Anderson's conception in **Tau Zero** is larger than life. But once the reader becomes used to the ideas, the characters, with all their faults and virtues, come forward as large as life. As Sandra Miesel suggests, "In Anderson's hands, the laws of nature assume poetic, symbolic, even metaphysical significance."

But for all of Poul's critical and commercial success, he has still not received the attention he deserves. Critic and encyclopedist John Clute noted that "Poul Anderson is still not as well defined a figure in the pantheon of US SF as writers like Isaac Asimov from the Golden Age of SF and Frank Herbert from a decade later) of about the same age and certainly no greater skill." I think a comparison can be made between Anderson and the late Fritz Leiber, both hard science fiction writers. Leiber was a great science fiction and fantasy writer who did trail blazing and influential work such as the sword and sorcery series **Fafhrd and Gray Mouser**, the urban fantasy **Conjure Wife**, and the time travel novel **The Big Time**. But because Leiber was so versatile and wrote across so many genres, it was difficult to create a single, dominant marketing focus. As a result, his work is not as well known as it should be. The same is true of Poul Anderson. But Poul was more prolific than Leiber, and there is the added complication that his future histories and fantasy world creations are woven through many novels and stories which were brought into print by many magazines and publishers. This has, unfortunately, muted his impact on the market.

Poul's importance in the development of the fantasy and science fiction genres is reflected in his influence on other writers in the field. It can only be a matter of time before his work is more widely recognized as part of the essential canon of science fiction. As Poul Anderson passed away around midnight, August 1, 2001.

Already the emptiness is being felt. —Jack Dann

## POUL ANDERSON David G. Hartwell

Poul Anderson's "The Saturn Game" won both the Hugo and Nebula Awards for best novella in 1982, a choice therefore of both readers and writers. It is a story of men and women who have traveled far from the boredom out of boredom and lack of useful work have allowed themselves too much involvement in fantasy role-playing—they have turned away from real nature into the realms of the imagination. Then the

natural universe confronts them with great beauty and great danger. And, enchanted by the beauty, they blind themselves to the danger. Time and again they fail to hear the voice of reason and so their flaw is sad and frustrating, if not tragic. Certainly it is deadly. And it is not just the danger, for there are other groups of gamers exploring elsewhere perhaps in similar danger.

This is an allegory for our time as well as theirs. I think, calling out for psychological strength and balance in the face of the seduction of beguiling entertainments, in order that we might survive and achieve our goals. It is a sad story, in a way, but a wonderful story too, and filled with strange and compelling landscapes that have the virtue of reality. In it, Anderson uses a fantasy style, a poetic language, a style of allusion and metric rhythms, and a science fiction style, colloquial and clear, perhaps a bit hard-boiled in this case for contrast. The voice of reason is, in the end more powerful, but only just. There are many moments throughout the story when we feel, with the characters, that fantasy will get us through the worst moments, and this is perhaps Anderson's greatest achievement: the use of the role of the story's emotional impact that it does not, though often we want it to, and that SF triumphs over fantasy.

Poul Anderson, one of the Grand Masters of Science Fiction who lent particular honor to that title, died at the end of July 2001. He was a gentleman, a gentle wit, and a professional writer of astonishing competence, varied talents and interests, and a thoughtful and underappreciated stylist.

I thought so highly of his writings and his authorial persona that I was initially surprised, and I admit a little disappointed upon first meeting him to find he mostly wanted to talk contracts and the business of publishing. I have mistakenly assumed that he would be personally flamboyant and dominate the room, as he so often dominated the issues of magazines in which his stories appeared. This was an error of 1970 and I was a young consulting editor who had bought, or participated in buying, a five-book package of new novels from him.

1997 marked the 50th anniversary of Poul Anderson's first published SF story (in *Astounding*, 1947). His first novel, *Vault of the Ages*, was published in 1952 and I read it in seventh grade a year or so later, already familiar with Anderson's early short fiction. I thought it was a neat and engaging story then and still do. I began to follow his fiction, seek out his stories, and continue to do so to this day. I remember finally tracking down a hardcover of *The Broken Sword*, his rich, intriguing fantasy novel after several more years, (I didn't live near a bookstore till then) and being even more impressed. I still consider it one of the best fantasy novels of the 20th century. By the end of the 1950s he was one of my favorite SF writers. It was a particular pleasure to grow up and become, on several occasions between 1970 and the present, his editor. I bought his books every chance I got, nearly everywhere I worked for 30 years.

Poul Anderson spent his early years as a writer in Minnesota, with his friends Gordon R. Dickson and Jack D. Sniak; later in the 1950s, he moved to California's Bay Area, where he lived for the rest of his life and became friends with Frank Herbert and Jack Vance as well. The three of them and their families all lived together on a houseboat one summer. I have heard stories about that summer from all of them. He was married to the poet and writer Karen Anderson, a famous beauty in her day—with whom he has also collaborated—and their daughter, Astrid, married to Greg Bear. To the readers of this magazine who grew up reading his work he was something of a heroic figure, a living giant of the SF field.

And he was a big man, a sailor of small boats in his day (Jerry Pournelle used Poul the sailor as the model for the central character of one of his Wade Curtis paperback thrillers), stronger even than the lean, pale, and balding and taller Pournelle. There was something of the Melancholy Dane about him, but also something of the Viking adventurer out for fun and profit. He used to go out and fight as a swordsmen in mock battles put on by the Society for Creative Anachro-

nism. I never saw it, but I heard he was a formidable opponent.

He never let his math skills from his undergraduate degree in physics rust, but was known to do appropriate calculations in assigning the planets to other settings of his fiction. I was pleased and somewhat awestruck to see that side of him in person, over dinner, as he enumerated—as he was calculating them in his head—many details of the nature of a world he might consider writing about, derived on the spot from the nature of its orbit and sun. First the science, then the fiction.

He was a popular guest at science fiction conventions around the world and an enthusiastic attendee. You might not have recognized him at first, because he was just as likely to be sitting in a corner drinking a beer and talking to someone about contractual terms, or in later years as he moved somewhat to the right (somewhat in the manner of Robert A. Heinlein, by which I mean the Libertarian anarchist right), politics. He didn't want to be taken to dinner in Berkeley, which he referred to as *The People's Republic of Berkeley*. But ask him a question and you would recognize in the response as wise and sharp a mind behind the answer as was behind the writing.

During the fifties and the following four decades he produced a long string of fine SF and fantasy adventure stories and novels continuing to the present.

"He is perhaps of all's most prolific writer of any consistent quality," says *The Encyclopedia of Science Fiction*. I concur. The extraordinary thing is that he continued to write so well, given that he wrote so much. James Blish, in the 1950s, called him "the continuing explosion." I can't think of an Anderson book or story I couldn't recommend for reading pleasure.

His devotion both to science and to fiction made him one of the most admired and popular living SF writers. He continued the hard SF mode of Robert A. Heinlein and John W. Campbell, the Golden Age tradition that has yielded a high proportion of the classics of the field. It is also the tradition of Rudyard Kipling, and H.G. Wells, of Robert Louis Stevenson and Jack London. His best novels include *The Broken Sword*, *Brain Wave*, *The Enemy Stars*, *The High Crusade*, *Tau Zero*, and *The Boat of a Million Years*, and recently *Genesis* and perhaps a dozen more. He won the Hugo Award for short fiction seven times. Of his many excellent collections, *All One Universe* is perhaps the best, since it contains not only first class SF stories but also several fine essays and extensive story notes by Anderson, who has been notably reticent in his other books. He wrote an impressive body of fantasy fiction, most notably *The Broken Sword*, *Three Hearts and Three Lions*, *A Midsummer Tempest*, the novels of Ys, in collaboration with Karen, and the stories that make up *Operation Chaos*. He wrote mysteries for a while in the late fifties and early sixties, good ones, and was a Baker Street Irregular.

Anderson was a Romantic and a rugged individualist, with an affection for pastoral landscapes worthy of Wordsworth or Shelley, unusual in one who writes with such devotion about science, technology, and space travel. The only comparison that comes to mind is Arthur C. Clarke, for instance Clarke's poetic description of earthrise as seen on the moon, in *Earthlight*. Look, for instance, at the opening paragraphs of his famous story, "The Queen of Air and Darkness," for as lovely and precise a description of a field of flowers as you could find in SF—but they are alien flowers and the description serves to establish differences from our world as well as to give sensuous details and establish a mood. Not enough has been said about his command of technique and stylistic excellences as a writer, but I regard him as one of the premier masters of setting ever in the SF field. Whether he is being vivid and imaginative, as in the example above, or, as in the example of the well-known scientific facts and images, as in his depictions of distant astronomical vistas in *Tau Zero* or "Kyrin," Anderson is precise and sensitive to sensuous detail.

His heroes are heroic and strong in the slightly tragic vein of 19th century Romanticism—often but have suffered some earlier emotional wound—but blended in is a practical streak, an allegiance to reason and to knowledge that is a hallmark of hard science fiction characters, that Heinlein and Campbell tradition referred to above. You know a fair amount about what they are feeling, but what really matters is what they do, regardless of how they feel.

Anderson respects the military virtues of courage, loyalty, honor and sacrifice, and often subjects his characters to situations of extreme hardship, allowing them to show these virtues. But he usually doesn't write about battle. In fact, his characters are businessmen (such as series of books and stories about the wily trader Nicholas van Rijn) as often as soldiers (such as the Dominic Flandry series). In "The Saturn Game," as in **Tau Zero**, they are scientists, multiple

specialists. In **The Boat of a Million Years**, they are immortals living throughout human history, from the distant past into the far future, not necessarily above average in intelligence or emotional maturity—though the necessities of survival through the calamities of history have weeded out the weaker ones, and even some of the stronger.

Instead, again in the hard SF tradition, he most often wrote about strong men and women pitted against the challenge of survival in the face of the natural universe. Some of them die. But Anderson was optimistic enough to see beyond the dark times into both a landscape, sometimes a starscape, and a future of wonders—for the survivors. Anderson's future is not for the lazy or the stay-at-homes. He was fairly gloomy about current social trends, big government, repression of the individual, so he catapulted his characters into a future of new frontiers, making them

face love and death in vividly imagined and depicted environments far from home. I recall the power and beauty and pathos of his fine black hole story, "Kyrie," the wit of *The Man who Counts* (*The War of the Wing Men*) the good humor of "A Bicycle Built for Brew," the enormous scope and amazing compression of "Memorial." His range was impressive.

The loss of a writer and a man of his stature to the community that is the SF field is incalculable, but enormous. He leaves a body of work as a model to other writers, but the constant challenge of his presence to advance the tradition of rational wonder and to use the Romantic literary tradition's arsenal of styles and techniques to underpin the realism of the scientific ideas is irreplaceable. The age of giants is not entirely gone, but one of the giants has left us

—David Hartwell

**Jorge (Luís) Amado**, 88, died August 6, 2001 in Salvador, Bahia, in northeastern Brazil, from diabetes-related problems. Born August 10, 1912 in Bahia, Amado was the most successful Brazilian writer of the 20th century (though not among Brazil's literary intelligentsia), with more than 30 million books sold worldwide, published in 58 countries in 48 languages. Many of his novels were adapted for the theater, movies, TV, radio shows, and even comic books, including many *telenovelas*, the Brazilian soap operas, making him a hugely popular author in Brazil.

His fame around the world helped establish a particular Brazilian culture—a world of sensuality, humor, and mysticism, centered in his beloved State of Bahia, of which he said, "In Bahia, magic is a powerful fact of reality. Here are all the spellbinders of sorts." The magic realist effect can be seen in such works as **Dona Flor e seus Dois Maridos** (Dona Flor and her Two Husbands), in which one of the husbands is a ghost, or his most famous novella, **A Morte e a Morte de Quincas Berro D'Água** (The Two Deaths of Quincas Waterwell), in which a local drinker dies from drinking a cup of water instead of his usual liquor, but is nevertheless taken for a boat ride in which he drowns—dying twice in a row.

Amado was an early Communist in Brazil, and even served as state representative for the Brazilian Communist Party in 1945. His mandate was taken from him in 1948, and he went to exile in Paris. In 1951 he received the Stalin Award in Moscow, but in 1955 he

## Other Obituaries

learned about the violent face of the Stalinist regime and repudiated it. In 1970 he fought for free-speech rights during the military dictatorship. His fiction showed the influence of social realism but eventually fell into a more relaxed stance. He is regarded as the author who gave the Brazilians their true face of a racially and culturally mixed people.

He is survived by author Zélia Gattai, to whom he has been married since 1945 (officially since 1978), a daughter, Paloma, and a son, João Jorge. The government of the State of Bahia declared three days of official mourning, and Brazil's president, Fernando Henrique Cardoso, distributed a note acknowledging the country's loss with Amado's passing.

Though Amado traveled the world, he wished his ashes to be buried under a mango tree in the backyard of his beloved house in Recife, Bahia.

—Roberto de Sousa Causo

**Robert H. Rimmer**, 86, whose free-love novel **The Harrod Experiment** (1946) was considered a quasi-sequel to the sexual ideas in Heinlein's **Stranger in a Strange Land** (1961), died August 1, 2001, one day before his 60th wedding anniversary, at his home in Quincy, Mass.

He wrote three books which can be considered SF: **The Zolotov Affair** (1967), **Love Me Tomorrow** (1978), and **The Resurrection of Ann Hutchinson**

(1987). Other books, mostly about the sexual revolution, preaching sex without guilt, included **The Rebellion of Yale Marratt** (1964), **Proposition 31** (1968), and **Harrod seque The Premar Experiments** (1975).

Robert Her Rimmer was born March 14, 1917 in Dorchester, Mass. He received his BA in English from Bates College, Lewiston, Maine in 1939, and an MBA from Harvard Business School in 1941. He served in the Army during WWII and later became president of the family business, Relief Printing. He started another printing company, Rimmer Engraving, and publishing company Challenge Press, which published his first two books. He is survived by his wife Erma, two sons, and four grandchildren.

**Mordecai Richler**, 70, famed Canadian author of **The Apprenticeship of Dudley Kravitz** (1959), **St. Urbain's Horseman** (1971), **Barney's Version** (1997), as well as children's SF **Jack Two-Two Meets the Hooded Fang** (1975) and **Jacob Two-Two and the Dinosaurs** (1987), died July 3, 2001 in Montreal; he had been undergoing chemotherapy treatments for cancer. While he was considered one of the funniest English-language authors, much of his work was controversial. He spent the '60s in London as a freelance journalist and writer, and penned a dozen books, several radio- and screenplays, and numerous journalistic articles during his fifty-year career.

A funny thing happened to me on my way to Los Angeles to cover the Writers of the Future early in August. I saw my cardiologist the day before I was supposed to leave; he was not completely happy with my five-year tests and wanted to do an angiogram. I've been putting it off for five years, but finally said yes. We compared schedules and open appointments, and he said the next morning I'd had several advantages: I wouldn't have time to worry, and I would beat Ed Bryant to the table since he had an angiogram planned for the following Friday, and had been really worried for several weeks. They fed me Valium and other neat drugs, and it was over even before I knew they were starting. The doctor said they found one partial blockage and they were going to clear it out and put a stent in. I said sure. I had enough drugs in me. I would have said sure to anything. I wonder if this was the next morning I'd had a stroke? Aside from a little too much arterial bleeding at the incision, which will give me a nicely bruised leg for the next month, everything went fine. They kept me overnight for "observation." I guess only the Vice-President gets to go home right away. I escaped the next morning and was OK, if a little weak from loss of blood. I decided not to go to Los Angeles. Ed went in the next day and just had an angiogram. He has a couple of blockages, but none life-threatening. He'll probably have an angioplasty sometime in the future. He came through fine and will be at Worldcon.

**POUL ANDERSON**

I first met Poul Anderson in 1950, at my first convention, where I was a newly minted teenager and

## Editorial Matters

he was just 23. I wish I could say I recognized his genius and that we exchanged meaningful words, but we didn't. He looked like a kid not much older than me (and continued to do so for 25 years!) and, although I vaguely remembered a story or two he had written, I was more anxious to meet my golden-age heroes—Asimov, de Camp, and the Rey, etc. Ten years later, I knew better. I was knocked over by **Brain Wave**, **Three Hearts and Three Lions**, **The Broken Sword**, **The Enemy Stars** and too many great short stories to even name. He became one of the writers who shaped, not only my reading (he introduced me to Kipling), but what I thought about life. I spent time talking and listening to him at the 1961 Worldcon, but Poul was not easy to talk to. He was partially deaf, and if, like me, you had a soft voice, it was a chore for both. But it was worth it. He was interested in *everything*, and even told good jokes!

The topnotch fiction continued—who could forget the amazing **Tau Zero** or "The Saturn Game"?

We've been near-neighbors for the past 30 years, and Poul & Karen have been mainstays at our parties and get-togethers for visiting writers and editors. The picture I'll always remember is of Poul standing on the deck with several fellow writers, with a beer in one hand, telling a story and gesturing with both hands—not spilling the beer! The last time he was here, a few months ago, for a party for a Cuban writer, many of us knew it might be the last time we'd see him. For

the first time in his life, he looked his age, and had to use a cane. But otherwise, it seemed like old times, with Poul standing on the deck with a beer in his hand, holding forth. I plan to remember him that way.

**CORRECTIONS**

Campbell Memorial Award Judge Elizabeth Anne Hull was also present at the Campbell ceremony in Kansas. In fact, she made several of the presentations.

In the Best Art Book Category in the poll results last issue, **Dreamscape: The Art of Boris Vallejo** was first published by Paper Tiger, giving them eight of the top 13.

In the July issue, we got the e-mail address wrong for the Avram Davidson newsletter **The Nutmeg Point District Mail**. It should be cwessells@aol.com.

We missed Michael A. Martin as co-author of the **Star Trek: Section 13: Rogue** in the chain bestseller listing in August. Our apologies.

**HELP STILL WANTED**

We're still looking for one or more people who are crazy enough to want to work for *LOCUS*. You need to be slightly insane because the job isn't very clear-cut. We're looking for help with editorial, production, and business—everybody does something with all three. It's pretty much of an entry-level job with an entry-level salary between 20 and 25K. There's some leeway in relocation expenses, but it's pretty much for someone single between 25 and 40 or so. You need to have a clean driving record, feel at home on a computer, read *LOCUS*, and love SF and fantasy. You also have to be comfortable in a non-traditional working environment. We work out of my home in

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the hills overlooking San Francisco. If you're very interested, send us a résumé and a long letter about your involvement with SF via e-mail. We're looking for somebody who can pretty much start right away. The future possibilities are pretty good, since I hope to retire, or at least semi-retire, in a year or so.

### THIS ISSUE

As usual, we're working down to the wire in order to get this issue out for Worldcon. We've dropped the second interview and are holding the survey results for the October issue, to have enough room to get all the Poul Anderson appreciations in. The forthcoming Books section is slightly shorter than usual –

1200 US titles where we had 1250 a year ago. Still, not much of a drop even with everybody complaining about mass-market sales. Special thanks to Carolyn Cushman for doing the whole thing practically by herself. Arnie Fennel also deserves special thanks for laboring long and hard on page 4 as well as the cover.

I'm particularly happy with the World Fantasy Awards ballot since I liked about everything I've read there on it. The novel section is the hardest, since there are three I would vote for.

### COMPUTER PROBLEMS

It's been a rough month for production. Our server was attacked several times by the Code Red Virus, and both our web page and e-mail went missing for

several days each time. We're not sure we ever got all of it. Then, in the final week of production, we ended up with a particularly vicious virus on our main computer. It took Jenni quite a while to get it back up and running. Again, special thanks are in order.

### NEXT ISSUE

We're off to Worldcon in a week or so. We'll have the Hugo voting and voting results, the Chesley winners, and the first part of our two-issue report on the convention. We will also have the *LOCUS* Survey which was delayed from this issue, and maybe, some international coverage. The main interview will be with Nalo Hopkinson. See you then! –C.N. Brown

## Hubbard Awards Winners

Continued from page 10

Judges for the Illustrators of the Future Contest were Frank Kelly Freas, Vincent Di Fate, Ron Lindahn, Val Kelly-Lindahn, and others. Also celebrated was the release of the annual anthology, **L. Ron Hubbard**

## Presents Writers of the Future – Volume XVII (Bridge Publications)

There are no entry fees for the contests, which are held quarterly and are open to writers with no more than three published stories or one novelette in any medium, or illustrators with no more than three story illustrations or one color piece in a nationally dis-

tributed medium. For contest information or an entry form, write L. Ron Hubbard's Writers of the Future Contest, PO Box 1630, Los Angeles CA 90078, or L. Ron Hubbard's Illustrators of the Future Contest, PO Box 1630, Los Angeles CA 90078, or see the annual *Writers of the Future* volume.

## Clarion West Graduates 17

Continued from page 10

Many are rough, and as we get more tired, they're bound to get even rougher – it's not like reading *Asimov's* – but at the same time, that roughness lets you see the richness of seventeen different souls, with their jagged edges not yet filed off. It's a privilege."

Leslie Howe, long-time administrator and co-chair of the workshop's board of directors, concurs. "I suspect that at least half of these people are going to start selling right away," she said. "They are a very talented, disciplined bunch of writers."

A handful of people drove up to Mount Rainier one day, and there were a few who explored the Pike Place Market, but most left the workshop with the

feeling that, someday, they really ought to visit Seattle. –Leslie Howe

Clarion West instructors for 2002 will be announced shortly. For more information, go to <www.sff.net/clarionwest>.

## The Data File

Continued from page 11

5000 Tour" in early October to promote his new Leisure hardcover, *The Infinite*, due in bookstores September 15, 2001. He'll drive cross country and back, and plans to put at least 5,000 miles on his car, visiting as many independent bookstores and some postings as possible. He will also be making daily statements about his journey to his website <www.douglaslegg.com>. He asks anyone with information on bookstores that support or honor to send him the information at <DougClegg@aol.com>.

Most Martle will teach two writers workshops at World Horror Convention 2002 (April 11–14, 2002, Radisson Hotel O'Hare, Rosemont IL). Each workshop will be two, two-hour classes, and is limited to 14 attendees per session: Session A, April 11 and 13, 2002, 12 noon–2 p.m.; Session B, April 12 and 14, 11 a.m.–1 p.m. Advanced registration is required. Fee is \$20.00 per session. Make checks payable to WHC-2002, and indicate which session you wish to attend. Mail to: World Horror 2002, PO Box 1582, North Riverside IL 60456. Website: <www.whc2002.org>.

**Awards News** • The 2001 Mythopoeic Award Winners were announced August 5, 2001 at a banquet during Mythcon XXXII in Berkeley CA. **Fantasy Award:** Adult Literature: *The Innsmouth*, Midori Snyder (Tor); **Fantasy Award, Children's Literature:** *Aria of the Sea*, Dia Calhoun (Winslow House); **Scholarship Award in Inklings Studies:** J.R.R. Tolkien: *Author of the Century*, Tom Shippey (HarperCollins; Houghton Mifflin); **Scholarship Award in Myth and Fantasy Studies:** *King Arthur in America*, Alan Lupack & Barbara Tapa Lupack (Boydell and Brewer). A complete list of winners and finalists is posted at <www.myth.soc.org/awards.html>.

Finalists for the 2001 British Fantasy Awards have been announced. **Novel** (*The August Delirium*): *Silent Children*, Ramsey Campbell, (Forge); *Hush*, Tim Lebbon & Gavin Williams (Razorblade Press); *The Ragchild*, Steve Lockley & Paul Lewis (Razorblade Press); *Perdido Street Station*, China Miéville (Macmillan, Del Rey); *Mr. X*, Peter Straub (HarperCollins). **Anthology:** *Swords Against the Millennium*, Mike Chin, ed. (Alchemy

Press); **Best New Horror** 11, Stephen Jones, ed. (Robinson); **Dark Terrors** 5, Stephen Jones & David Sutton, eds. (Gollancz); **F20**, M.P.N. Sims, L.H. Maynard & David Howe, eds. (BFS/Meningitis Press); **Hideous Progeny**, Brian Willis, ed. (Razorblade Press). **Collection:** *Phantom & Fiends*, R. Chetwynd-Hayes (Robert Hale); *The Conan Chronicles*, Robert E. Howard, Stephen Jones, ed. (Gollancz); *Dark Matters*, Terry Landers (Ash-Treasure); *Midnight Man*, Stephen Laws (Silver Salamander); **Where the Bodies Are Buried**, Kim Newman (Alchemy Press/Airgeidh Publications). **Short Fiction:** "No Story in It", Ramsey Campbell (*Dark Terrors* 5); **Naming of Parts**, Tim Lebbon (PS Publishing); "The Winter Hunt", Steve Lockley & Paul Lewis (F20); "The Taking", Stan Nicholls (*Swords Against the Millennium*); "The Hand-over", Michael Marshall Smith (*Dark Terrors* 5). **Artist:** Jim Burns, Les Edwards, Chris Nurse, J.K. Potter, Anne Sudworth. **Small Press:** The Alchemy Press, *At the World's End* (Mark Chadbourne, et al., eds.), PS Publishing, *Razorblade Press*, *The Third Alternative* (Andy Cox, ed.). The Special Award (the Karl Edward Wagner Award) will be decided by the Committee and announced at the Awards Ceremony, which will take place at the BFS' 30th Birthday Bash in London September 23, 2001. For event info, see website <www.britishtfantasy.society.com>.

Finalists for the 2001 Ignitus Prizes, given by The Spanish Association of Fantasy and Science Fiction (La Asociación Española de Fantasía y Ciencia Ficción) were announced. Nominees for **Foreign Novel:** *Luz de otros días* [The Light Of Other Days] Stephen Baxter & Arthur C. Clarke; *El instante Aleph* [Distress], Greg Egan; *Snaw Crash*, Neal Stephenson; *Darwinia*, Robert Charles Wilson. Nominees for **Foreign Story:** "Talanak" [Gossamer], Stephen Baxter; "Una guerra separada" [A Separate War], Joe Haldeman; "Entra un soldado, después otro" [Enter a Soldier, Later: Enter Another], Robert Silverberg; "Huérfaños de la hélice" [Orphans of the Helix], Dan Simmons; "Aquel al que esperamos" [He-We-Await], Howard Waldrop. Nominees for **Books of Short Fiction:** *La patrulla del tiempo* [The Time Patrol], Poul Anderson; *Besos de alacázar y otros relatos* [Scorpion Kiss and Other Tales], León Arévalo; *Premio UPC 1999* [UPC Prize 1999], Miquel Barceló; *Horizontes Iejanos* [Far Horizons], Robert Silverberg, ed.; *El espíritu de*

la Navidad y otros relatos [Miracle and Other Christmas Stories], Connie Willis. Winners will be announced September 30, 2001. A complete list of nominees is available at <www.aecf.es/ignitus.htm>.

**Magazine News** • Keith Stevenson has been named editor of Australian SF/fantasy magazine *Aurealis*, and will run its day-to-day operations after the mailing of double issue #27/28 in October 2000 (originally scheduled for August). The magazine was put up for sale in May by Chimaera Publications, but it is unclear whether the magazine has been sold: an agreement of some kind has been reached and Chimaera continues to publish it. Chimaera will also continue to run the *Aurealis* Awards.

**Bookstore News** • Dark Carnival, the Oakland, California SF specialty owned by Jack Rems, celebrated 25 years in business August 1, 2001: a grand celebration is in the works. Right now, he is busy with expansion plans at his current location on Claremont Blvd.

**Financial News** • After a lengthy takeover battle that began in November 2000, the merger of Chapters Inc. and Indigo Books & Music cleared all regulatory hurdles, was approved by both companies' creditors and shareholders (86% of stockholders voted in favor), and was officially complete August 14, 2001. Both companies ended their 2001 fiscal years with net losses: Chapters ended March 31, 2001 with a net loss of CS\$4.5 million (\$55.5 million), including CS\$69.4 million (\$45.6 million) in one-time charges from corporate restructuring, a write-down of excess inventory, and the long takeover battle. Results for Indigo Books & Music for the fiscal year ending January 31, 2001 showed losses were up 36.1%, from CS\$23.3 million (US\$15.1 million) on sales of CS\$65.9 million (US\$42.8 million) the previous year, to a loss of CS\$31.7 million (US\$20.58 million) on sales of CS\$94.8 million (US\$61.5 million). Indigo and Indigo Online will contribute a combined tax loss carry forward of CS\$4.8 million (US\$3.5 million) to the new merged Chapters-Indigo company.

After restructuring Chapters Retail, Chapters Online, and the Central Distribution Centre, their

consolidated statements showed much better results for the first quarter ended June 30, 2001: losses were down to C\$7 million (US\$4.6 million), compared to a loss of C\$12.7 million (\$8.2 million) for the same period last year; revenues were only slightly off from the first quarter last year, with C\$135.3 million (\$88.1 million) compared to C\$136.9 million (\$89.1 million). Chapters will change its name to Indigo Books and Music Inc. A study commissioned by the Association of Canadian Publishers, based on 1999 sales, found Chapters-Indigo has 68.8% of Canada's overall retail book market. It also determined that Canadians are buying fewer books: 4.3 per person in 1999, down from 4.4 in 1996; while the average book price increased 6.3% to C\$16.66 per book.

British bookseller W.H. Smith bought chains in Australia and New Zealand through acquisition of Blue Star, which filed Chapter 11 bankruptcy in March. The group includes New Zealand booksellers Whitcoulls and Bennetts, and Australia's Angus & Robertson, which has now had nine owners in the last 20 years.

The Book Industry Study Group projected book sales will rise in 2001 by 3.2%, to \$25.62 billion—lower than the 4.5% increase seen in 2000. Increases in 2001 are expected to come from higher prices, with unit sales actually projected to decline 0.1%. Adult trade sales are expected to be down, with unit sales down 4.9% at \$34.5 million, compared to 457.1 units in 2000; in dollars, sales are expected to reach \$4.48 billion, compared to \$4.59 billion in 2000. Mass market sales are expected to see a 2.8% increase in dollar sales to \$1.6027 billion, due solely to price increases, since unit sales are projected to hold steady at 471.3 million.

Preliminary estimates from the US Census Bureau for May 2001 indicate bookstore sales rose by 6.5% to \$1.24 billion for the month, up up 9.5% to \$6.52 billion YTD, performing better than the overall retail sector, which rose 4.8% for the month and 3.2% YTD.

The AAP sales report for May 2001 shows adult hardcover sales up for the third month straight, though sales continue to be off for the year, with a 12.5% increase in May and 17.5% decrease YTD. Trade paperback sales continued to fall, down 8.7% for the month and 7.2% YTD. Juvenile hardcover sales also continued to grow, though at a much slower pace, up 3.0% for the month and 5.8% YTD, while juvenile paperbacks turned around after April's decline, increasing 8.2% for the month and 12.8% YTD. Mass-market paperbacks also turned around, with a 14.9% increase for May and 9.4% YTD.

Amazon.com posted revenues of \$799.3 million for the second quarter ended June 30, 2001, an increase of just 1.6% over the same period last year, though they posted a nearly ninefold increase in pre-form income of \$66.6 million compared to \$7.6 million last year. Similarly, the domestic books/movies/video segment reported a significant increase in pre-form operating income from \$10 to \$39 million for the second quarter, while revenues rose only 1.1% to \$389.7 million. Amazon also reported that used products made up nearly 10% of US orders.

The Waterstone's chain continues to lose money: though sales increased 12.5% in 2001 to £1.5 billion (US\$2.1 billion), profit dropped 26.8% to £18.6 million (US\$26.6 million). Parent company HMV Media posted a £20.1 million (US\$28.8 million) loss for 2001, including exceptional costs of £29 million (US\$41.5 million), largely attributable to restructuring Waterstone's; last year HMV posted a profit of £9.3 million (US\$13.3 million). HMV is looking to sell the chain, and PPM Ventures wants to buy, though may lose interest since HMV wants to retain an interest in the chain and continue to be involved in managing it.

**Legal News** • The New York Times and The Authors Guild reached an agreement late July, under which the *Times* will remove its ad encouraging au-

thors to waive their electronic rights, and the Guild will withdraw its motion for a restraining order to require the *Times* to discontinue the ads and remove its "restoration request" web page where authors can waive their electronic rights. The *Times* web page remains in place, with an added sentence that clarifies the consequences to writers of waiving their rights. The US Supreme Court ruled in June that publishers did not have digital rights to thousands of freelance articles they had included in their databases. In response to the decision, the *Times* placed ads soliciting authors to waive their rights while removing some 27,000 articles from its electronic database. The National Writers Union and The Authors Guild are working to get publishers to negotiate with writers for their rights instead of removing the affected articles from databases, and have both filed lawsuits against the *Times*. The Guild's copyright infringement lawsuit seeking class-action status for freelancers, filed against the *Times* July 3, 2001, is still in place.

Stephen Slesinger Inc., which has owned the rights to Pooh merchandise since 1929, claims the Walt Disney Co. owes it \$35 million in royalties on \$3 billion of Pooh merchandise sales it failed to report since 1983. The company has been in court for almost a decade, but August 14, 2001 was the first time a dollar amount had been named. It also claims there are millions more in unpaid royalties from Hundred Acre Wood, which produces software, videos, and DVDs of the Pooh characters; Disney says this merchandise was not included in earlier agreements. The case should go to trial early next year.

Author Barry Hoffman is challenging the prosecution and sentencing of Brian Dalton for possessing a 14-page journal in which three children are tortured and molested in a cage in a basement. Under a 1989 Ohio law, possession of obscene material involving children—written or visual—is illegal. Though Dalton was a convicted pedophile on probation at the time, his journal was fictitious and he made no attempt to disseminate it to anyone. Dalton accepted a plea bargain and was sentenced to seven to nine years in prison. Hoffman, along with First Amendment scholars, believes the law is unconstitutional and violates free speech rights, but so far no one has challenged it; Dalton cannot because his plea bargain bars him from appealing the case. Hoffman also says Dalton's prosecution means his book *Hungry Eyes* is illegal in Ohio—it contains a situation almost identical to Dalton's journal in which an 11-year-old girl is tortured and molested in a cage in a basement. (Judas Eyes also revisits the scene.) Hoffman argues if Dalton is guilty, anyone in possession of Hoffman's books in Ohio—readers, bookstores, Hoffman himself—is in violation of Ohio law and could be prosecuted. This would not be the first time the content of Hoffman's books would be considered obscene; last year *John Bad* was banned at the University of Pennsylvania campus and caused him to be unwelcome to participate in a book discussion there.

**Print-On-Demand News** • Alan Roddy's of Wildside Press bought Vera Nazarian's mythic fantasy first novel *Dreams of the Compass Rose and Lords of Rainbow*.

Nick Gevers at Cosmos Books bought *A Mouthful of Tongues* by Paul Di Filippo.

**Online News** • The *Spook* <[www.thespook.com](http://www.thespook.com)> a fully downloadable, free full-color monthly magazine, available in two versions—high- or low-resolution PDF format—for viewing with Adobe's free Acrobat Reader, debuted June 20, 2001. The first issue (July 2001) numbered 94 pages and featured "spooky" fiction by Ramsey Campbell and Poppy Z. Brite; interviews with Neil Gaiman, Jonathan Carroll, etc. Issue #1 had more than 4,000 downloads in its first 24 hours and 20,000 by mid-July. The August issue, posted July 20, has fiction by Joyce Carr Oates, Jack Ketchum, Norm Partridge, and Dominick Cancilla; a column by Ramsey

Campbell; a follow-up with Poppy Z. Brite; articles; reviews; etc. It will continue to appear monthly without cost, obligation, or membership.

**Sci Fiction** has the following fiction scheduled at <[www.scifi.com](http://www.scifi.com)>: Sept. 5: "AZTECHS" by Lucius Shepard, Part One (novella); and "The Other Celix" by Theodore Sturgeon; Sept. 7: "Michael Swanwick's Periodic Table of Science Fiction: Silicon"; Sept. 12: "AZTECHS" by Lucius Shepard, Part Two (novella); Sept. 14: "Michael Swanwick's Periodic Table of Science Fiction: Phosphorus"; Sept. 19: "AZTECHS" by Lucius Shepard, Part Three (novella) and "Men Without Bones" by Gerald Kersh; Sept. 21: "Michael Swanwick's Periodic Table of Science Fiction: Sulfur"; Sept. 26: "AZTECHS" by Lucius Shepard, Part Four (novella); Sept. 28: "Michael Swanwick's Periodic Table of Science Fiction: Chlorine".

**Gaming News** • *Dragon Riders: Chronicles of Fern*, based on Anne McCaffrey's "Pern" series, was released for the US for PC and Sega Dreamcast, August 7, 2001. The adventure-style game goes through four chapters of epic storyline and numerous puzzles, while players guide their Dragon Riders across three continents and interact with some 170 characters.

**International Rights** • Spanish rights to Robert J. Sawyer's *Flashforward* went to La Factoria de Ideas, and Japanese rights to his *Illegal Alien* sold to Hayakawa, both via Ralph Vicinanza.

ERA and Co. in Bulgaria bought rights from Warner to R.A. Salvatore's trilogy *Sword of Bedwyer*, *Luther's Gamble*, and *The Dragon King* for a trade paperback omnibus.

Presses de la Pocket bought French rights to *Partnership* by Anne McCaffrey & Margaret Ball and *The Ship Who Searched* by Anne McCaffrey & Mercedes Lackey, via Joshua Bilmes on behalf of Bill Fawcett & Associates. French rights to seven of Randall Garrett's "Lord Darcy" stories went to Du Masque via Joshua Bilmes.

Addiction acquired Italian rights for a collection of ten of Edo van Belkom's horror stories via Joshua Bilmes.

Tyral bought Lithuanian rights to *Deathstalker Honor* by Simon Green via Joshua Bilmes.

Wydawnictwo Solaris bought Polish language rights to *Serpent's Reach*, *Down Below Station*, and *Merchant's Luck* by C.J. Cherryh from DAW via Maria Straz-Kanska at GRAAL Ltd.

Russian rights to *Last Legion I* by Chris Bunch sold to Eksmo via Danny Baror. AST bought Russian rights to Joe Clifford Faust's "Angel's Luck" trilogy, and to Michael McCollum's *Antares Passage*, via Joshua Bilmes.

La Factoria de Ideas took Spanish rights to Tanya Huff's *Blood Lines* and *Blood Pact* via Joshua Bilmes.

**Other Rights** • Large print rights to Andre Norton's *Velvet Shadows* sold to Hazel Runney of Thorndike Press via Jack Byrne.

Ace sold club book rights to *DeathDay* by Bill Dietz to SFBK.

**Other Media Received** • *American Gods* by Neil Gaiman (Harper Audio 0-694-52549-9, \$44.95, 20 hours) Audio version of the book read by George Guidall. Unabridged, 14 cassettes.

**The Diamond Age** by Neil Stephenson (Time Warner AudioBooks 1-58621-114-5, \$49.98, 18 hours) Audio version of the book read by Jennifer Wiltzie. Unabridged on 12 cassettes.

**Snow Crash** by Neal Stephenson (Time Warner AudioBooks 1-58621-113-7, \$49.98, 18 hours) Audio version of the book read by Jonathan Davis. Unabridged on 12 cassettes.

**Fungi From Yuggoth** by H.P. Lovecraft (F&B Digital 1-878252-50-X Composer's Mix, 1-878252-51-8 Director's Mix, \$15.00) Audio CD of 35



## The Data File

Lovecraft sonnets with booklet of production notes.

**Publications Received** • *AndeZone* #16, Summer 2001, The Official Kevin J. Anderson Fan Club newsletter, with book news, travel photos, a publicity schedule, etc. Information: *AndeZone*, P.O. Box 767, Monument CO 80132-0767.

*ASI Magazine*, Volume 4, Issue 1, fiction by and articles about L. Ron Hubbard, from Author Services, Inc., 7051 Hollywood Blvd., Hollywood CA 90028. *Burroughs Bulletin*, #46, Spring 2001, quarterly publication of the Burroughs Bibliophiles, with articles on Edgar Rice Burroughs' life and works, plus letters and reviews. Cost \$28 per year. Information: Burroughs Bibliophiles, Burroughs Memorial Collection, University of Louisville Library, Louisville KY 40292.

*Deep Thoughts: Proceedings of Life, the Universe, & Everything XV*, February 27 - March 1, 1997, 2001 academic symposium for speculative fiction from 1997 with Go! speeches, selected academic papers and extracts, with contributions from Judith Moffett, Dr. Michael R. Collings, and others. *Life, the Universe, & Everything*, 3160 JKHB, Provo UT 84602.

*HoiQED: The Journal of the Klingon Language Institute*, June 2001, quarterly fan publication devoted to the Trekkish aliens. Free to members (\$15 US, \$18 Canada, \$21 overseas). Contact KLI, P.O. Box 634, Flourtown PA 19031-0634.

*Matrix*, Issue 150, July/August 2001, bi-monthly news magazine of the British Science Fiction Society. Single copy: £2.25. Organization information: Membership Services, Paul Billinger, 1 Long Row Close, Everdon, Daventry, Northants, NN11 3BE, UK; e-mail: [cbillinger@enterprise.net](mailto:cbillinger@enterprise.net); US Agent, Cy Chauvin, 14248 Wilfred Street, Detroit MI 48213, USA. Website: [www.bsfsa.co.uk](http://www.bsfsa.co.uk).

*Mythprint*, June, July, and August 2001, monthly bulletin of the Mythopoeist Society, with news, reviews, etc. Cost: \$20.00 per year (\$12.00 for members). Information: Edith Crowe, Corresponding Secretary, P.O. Box 320486, San Francisco CA 94132-0486; e-mail: [ECrowe@email.sjsu.edu](mailto:ECrowe@email.sjsu.edu); website: [www.mythsoc.org](http://www.mythsoc.org).

*The Nutmeg Point District Mail*, May 2001, bi-monthly e-mail magazine devoted to the work of Avram Davidson, with articles and news about his work and related matters. To be added to the mailing list, e-mail: [cswells@aol.com](mailto:cswells@aol.com).

*The Official Newsletter of the Horror Writers Association*, Vol. 12/Issues 13-16 (May-Aug. 2001), with articles, information, market news, etc. Organization information: Horror Writers Association, P.O. Box 50577, Palo Alto CA 94303; e-mail: [hwa@horror.org](mailto:hwa@horror.org).

*Prometheus*, March and June 2001, quarterly newsletter of the Libertarian Futurist Society, with news, letters, and reviews. Subscription information: Victoria Varga, 89 Lehardt Rd., Penfield NY 14526; e-mail: [cvvarga@compuserve.com](mailto:cvvarga@compuserve.com).

*Science Fiction Romance* #s 82-87 (Feb-July 2001), newsletter for fans and writers of cross-gender romance, with reviews, market information, how-to articles, etc. To subscribe, send up to six #10 SASEs to *Science Fiction Romance*, 2818 Rachel Lane, Thompson's Station TN 37179; or sign up at website: [www.sfronline.com](http://www.sfronline.com) or <http://groups.yahoo.com>.

*SFRA Review* #249 (Nov/Dec. 2000), #250 (Jan./Feb. 2001), #251 (March/April 2001), and #252 (May/June 2001), newsletter of the Science Fiction Research Association, with SFRA news, reviews, etc. Information: SFRA Treasurer Michael M. Levy, Dept. of English, Univ. of Wisconsin - Stout, Menomonie WI 54751; e-mail: [levym@uwstout.edu](mailto:levym@uwstout.edu); website: [www.sfra.org](http://www.sfra.org).

*The SFRA Bulletin* #149 (Spring 2001) and #150 (Summer 2001), quarterly journal of the SF & Fantasy Writers of America. Issue 149 has articles by Peter J. Heck, Laura Resnick, and Walter Jon Williams; an interview with Patrick Nielsen Hayden; a tribute to Damon Knight; a dialogue between Mike Resnick and Barry Malzberg, etc.; market reports, etc. Issue 150 has a Nebula awards section; remembrance of Gordon Dickson; an interview with Philip José Farmer; a dialogue between Mike Resnick and Barry Malzberg; market reports, etc. Free to members; for others, \$4.99 per issue, \$18.00 per year. Write: *SFRA Bulletin*, 1436 Altamont Ave., PMB 292, Schenectady NY 12303-2977; e-mail: [bulletin@sfwa.org](mailto:bulletin@sfwa.org); website: [www.sfra.org](http://www.sfra.org).

*StarLine* 24.3 (May/June 2001) and 24.4 (July/Aug. 2001), bimonthly journal of the Science Fiction Poetry Association, with poetry, news, reviews, market information, etc. Memb: \$15/year US, more elsewhere. Checks to "SFPA," mail to: John Nichols, SFPA Secretary/Treasurer, 6075 Bellevue Dr., North Olmstead OH 44070; e-mail: [cbeyaj@worldnet.att.net](mailto:cbeyaj@worldnet.att.net).

*Tightbeam*, March 2001, for members of the National Fantasy Fan Federation, with book reviews, bureau reports, etc. Editor: Janice G. Stinson, P.O. Box 430314, Big Pine Key FL 33043-0314; e-mail: [cropicif@aol.com](mailto:cropicif@aol.com); website: [www.geocities.com/n3f\\_399](http://www.geocities.com/n3f_399).

*Utopia Discovered*, Spring 2001, informal newsletter of the Society for Utopian Studies. Information: Professor Toby Widdicombe, Department of English, University of Alaska Anchorage, Anchorage AK 99508; e-mail: [cat@uaa.alaska.edu](mailto:cat@uaa.alaska.edu); website: [www.colorado.edu/Dept/EN/Utopsis/](http://www.colorado.edu/Dept/EN/Utopsis/).

*Vector*, No. 218, July/August 2001, the critical journal of the BSFA, with articles by Gary Wilkinson and Paul Kincaid; interviews with Geoff Ryman & Tanya Brown and Neal Asher, reviews, etc. Single copy: £2.50. Organization information: Membership Services, Paul Billinger, 1 Long Row Close, Everdon, Daventry, Northants, NN11 3BE, UK; e-mail: [cbillinger@enterprise.net](mailto:cbillinger@enterprise.net); US Agent, Cy Chauvin, 14248 Wilfred Street, Detroit MI 48213, USA. Website: [www.bsfsa.co.uk](http://www.bsfsa.co.uk).

*Yclept Yarb* #13, May 2001, newsletter about Chelsea Quinn Yarbo, with news, a schedule, a forthcoming books list, and an article on Yarbo Limited Editions. Information: *Yclept Yarb*, P.O. Box 8905, Asheville NC 28814.

**Catalogs Received** • *Andromeda*, 2-5 Suffolk Street, Birmingham B1 1LT, UK; e-mail: [cmal.order@andromedabook.co.uk](mailto:cmal.order@andromedabook.co.uk); website: [andromedabook.co.uk](http://andromedabook.co.uk). Catalogs 213 (Feb/March 2001), 214 (April/May 2001), and 215 (June/July 2001) with SF/fantasy, horror, hardcover and paperback, with capsule descriptions, also young adult, comic and gaming related, magazines, videos, etc.

*Black & White Books*, Rushton H. Potts, 100 W. Main St. #5, Hyanis MA 02601 (e-mail: [bwbooks@capeonramp.com](mailto:bwbooks@capeonramp.com)). Catalogs 74, 76 (Spring 2001), & 77 (Summer 2001), with new acquisitions plus selected stock categories in used SF, fantasy, mystery, etc., many first editions, some proofs and signed books.

*Camelot Books and Gifts, Inc.*, 11959 North Florida Ave., Tampa FL 33612 (phone: 813-932-7162; e-mail: [info@camelotbook.com](mailto:info@camelotbook.com); website: [www.Camelotbook.com](http://www.Camelotbook.com) with SF, horror, fantasy, US and foreign, and small press for students.

*Cargo Cult Books and Notions*, 2804 Stuart St., Berkeley CA 94705 (phone: 510-549-3018; e-mail: [CultCentral@cs.com](mailto:CultCentral@cs.com)). March/April and May/June 2001 catalogs with new SF, fantasy, dark fantasy, hardcovers, paperbacks, CDs.

*Cold Tonnage Books*, Andy & Angela Richards, 22 Kings Lane, Windlesham, Surrey GU20 6JQ, UK; e-mail: [candy@coldtonnage.demon.co.uk](mailto:candy@coldtonnage.demon.co.uk). March, April, June, and July 2001 catalogs, with new and used SF, fantasy, horror, art, reference, limited editions, pulp magazines, etc., US and UK, most first editions, some signed and proofs.

L.W. Curry, Inc., Antiquarian Bookseller, Water Street (Box 187), Elizabethtown NY 12932; Catalogs 116 (Winter-Spring 2001) and 117 (Summer-

Fall 2001), Recent Acquisitions in SF, fantasy, horror, mystery, and adventure fiction, first editions and rare books, some signed.

*Chris Drumm Books*, PO Box 440, Polk City IA 50226; e-mail: [cdrummbks@aol.com](mailto:cdrummbks@aol.com); website: <http://www.members.aol.com/cdrummbks/>. Catalogs #133 (Winter 2001), #134 (Spring 2001), #135 (Summer 2001), & #136 (Fall 2001), with new and used SF, fantasy, horror, literature, hardcover and paperback, CDs, plus Drumm Booklets.

*Fantast (Medway) Ltd.*, PO Box 23, Upwell, Wisbech, Cambs. PE14 9UB, England; March, April, & July 2001 catalogs, with new/used SF, fantasy, and horror, mostly paperback British editions.

*Fantastic Literature*, 35 The Ramparts, Rayleigh, Essex SS6 8PY, England; e-mail: [cgosden@net.comuk.co.uk](mailto:cgosden@net.comuk.co.uk); website: [www.fantastict literature.com](http://www.fantastict literature.com). Catalog, with new and used SF, fantasy, horror, thrillers, hardcover, US paperback, US and UK, first editions and magazines.

*Fantasy Centre*, 157, Holloway Road, London N7 8LX, England; e-mail: [chooks@fantasycentre.demon.co.uk](mailto:chooks@fantasycentre.demon.co.uk); April and June 2001 catalogs, with new and used SF, fantasy, horror, adventure, mythology, hardcovers, paperbacks, and magazines.

*Gryphon Books*, PO Box 209, Brooklyn NY 11228-0209; website: [www.gryphonbooks.com](http://www.gryphonbooks.com). Catalog for Fall 2001, with collectable paperbacks, pulps, fun short novels, Sherlock Holmes books, etc. *The Plot Thickens*, Vol. 9, Nos. 4-6 (April-June 2001), newsletter of Mysterious Galaxy bookstore with signings and newly arrived books. 7051 Clairemont Mesa Blvd. #302, San Diego CA 92111; e-mail: [mcngbooks@mystgalaxy.com](mailto:mcngbooks@mystgalaxy.com); website: [www.mystgalaxy.com](http://www.mystgalaxy.com).

*Porcupine Books*, 37 Coventry Road, Ilford, Essex IG1 4QR, UK; e-mail: [cbrian@porcupine.demon.co.uk](mailto:cbrian@porcupine.demon.co.uk); website: [www.porcupine.demon.co.uk](http://www.porcupine.demon.co.uk). Catalogues 12-14 (Feb., May, and August 2001), with SF, fantasy, horror, mystery, etc., new and used, with many UK first editions, some proofs.

*The Talking Dead*, 12, Rosamund Avenue, Merley, Wimbome, Dorset BH21 1TE, UK; e-mail: [ctalkingdead@tesco.net](mailto:ctalkingdead@tesco.net). Catalogue 22, April 2001, with used SF, Fantasy, Mystery, etc., mainly paperback, plus magazines, fanzines, etc.

*Twin Earth Books*, PO Box 673, Middlesex NJ 08846; website: [www.childhooddreams.com/twinearth/](http://www.childhooddreams.com/twinearth/). April 2001 catalog of SFF/H, comic graphic novels, audio books, *Star Trek* soundtracks, and more.

*Uncle Hugo's Science Fiction Bookstore/Uncle Edgar's Mystery Bookstore*, 2864 Chicago Ave. S., Minneapolis MN 55407 (phone: Uncle Hugo's: 612-824-6347; Uncle Edgar's: 612-824-9984); e-mail: [unclehugo@aol.com](mailto:unclehugo@aol.com); Catalog/newsletter: Nos. 53 (March-May 2001) & 54 (June-August 2001), new and used SF, horror, mystery, techno-thrillers, non-fiction. Includes awards news, pulp news, computer updates.

*Vanishing Books*, William Keaveny, P.O. Box 391289, Cambridge MA 02139-0014; e-mail: [keaveny@vanishingbooks.com](mailto:keaveny@vanishingbooks.com); website: [www.vanishingbooks.com](http://www.vanishingbooks.com). Catalogue Eleven, 2001, with SF, fantasy, and horror, some rare and first editions, and the latest small-press titles.

*Weinberg Books Inc.* at The Stars Our Destination, 705 Main Street, Evanston IL 60022 (phone: 847-570-5919; e-mail: [cweinberg@sfbooks.com](mailto:cweinberg@sfbooks.com)). March-August 2001 monthly catalogs, with new SF, fantasy, horror, and mystery, hardcover and paperback, US and UK, plus specialty press items, magazines, pulps, etc.

*Wrigley Cross Books*, 1809 N.E. 39th Ave., Portland OR 97212; e-mail: [cwrigros@teleport.com](mailto:cwrigros@teleport.com); website: <http://www.teleport.com/~wrigros/>. Catalogs #81-86 (March-August 2001) with new and used SF, fantasy, horror, and mystery, hardcover and paperback, British imports, etc.

## Forthcoming Books

Continued from page 42

Oct '01: **Lake Monsters** by Joseph A. Cipro (r, h, tp).

UNIVERSITY PRESS OF NEW ENGLAND/WESLEYAN  
Dec '01: **Invasion of the Sea** by Jules Verne (r, hc); **The Mysterious Island** by Jules Verne (r, hc).

VIKING  
Oct '01: **Bitten** by Kelley Armstrong (h, hc).  
Feb '02: **The Eyre Affair** by Jasper Fforde (1st US, hc).

WARNER  
Nov '01: **Blue Light** by Walter Mosley (r, hc).  
Dec '01: **Anthony Rose** by Frank De Felitta (r, h).  
Jan '02: **Killing Time** by Caleb Carr (r); **For Love of Audrey Rose** by Frank De Felitta (r, h).  
Feb '02: **Carroll Comfort** by Dan Simmons (r, h); **Children of the Night** by Dan Simmons (r, h).

WARNER ASPECT  
Aug '01: **Fool Me Twice** by Matthew Hughes; **Scourage of Fables** by Holly Liss (r); **Kingdom of Cages** by Jonathan Zoff (hc).  
Sep '01: **The City and the Stars** and **The Sands of Mars** by Arthur C. Clarke (om, tp); **The Fountains of Paradise** by Arthur C. Clarke (r, tp); **The Green from the Grand Banks** and **The Deep** from Arthur C. Clarke (om, tp).  
Oct '01: **Wheelers** by Ian Stewart & Jack Cohen (r); **A Woman's Liberation: A Choice**

of Futures By and About Women

ed. by Connie Willis & Sheila Williams.  
Nov '01: **Parable of the Talents** by Octavia E. Butler (r); **The Wild Swans** by Peg Kent (r); **Futurama** by Wendy Miller (r, hc).  
Dec '01: **Futures** ed. by Peter Crowther (1st US); **Skin Folk** by Nalo Hopkinson (c, tp); **Jan. 28: Dogs of War** and **By David Drake**; **The Tower on Riff** by Jan Irvine (1st US); **Feb '02: Lion's Blood** by Steven Barnes (hc); **Kingdoms of Light** by Alan Dean Foster (r); **Summer of Night** by Dan Simmons (r, hc); **Mar '02: The Confederation** by Peter F. Hamilton (1st US, r); **Hidden Dragon** by Peter F. Hamilton (1st US, hc); **Vincalis** the Agitator by Holly Liss (r, hc); **Apr '02: The Hi-Made Mute** by Cecilia Dart-Thornton (r); **The Lady of the Sorrows** by Cecilia Dart-Thornton (hc); **Warchild** by Karin Lowachee.  
May '02: **A Fortress of Grey Ice** by J.V. Jones (1st US, hc); **Time Past** by Maxine McArthur.  
Jun '02: **The Dreamthief's Daughter** by Michael Moorcock (r); **Kingdom of Cages** by Sarah Zettl (r); **The Lightstone** by David Zindell (1st US, hc).

WARNER WESTVIEW PRESS  
Sep '01: **The Bottoms** by Joe R. Lansdale (r, h, tp).

WESTVIEW PRESS  
Oct '01: **Shadowlands: The Last Affairs of H.G. Wells** by Andrea Lynn (h, tp).  
WHITE WOLF  
Jul '01: **World of Darkness: Predator & Prey**; **May** by Carl Bowen (x, tp); **Conum:**

**The Prince with the Silver Hand** by Michael Moorcock (r, om, tp).  
Aug '01: **Exalted: Trilogy of the Second Age**; **Book** by Anonymous (x, tp); **World of Darkness: The World of Darkness** by Andrew Bates (x, tp); **World of Darkness: Tremere**; **Book Three** by Eric Griffin (x, tp); **World of Darkness: Tremere**; **Book Two** by Eric Griffin (x, tp).  
Sep '01: **World of Darkness: Predator & Prey**; **World** by Gherbod Fleming (x, tp); **World of Darkness: Red Talons and Flannia** by Gherbod Fleming & Eric Griffin (x, tp).  
Oct '01: **World of Darkness: Year of the Scarp**; **Land of the Dead** by Andrew Bates (x, tp).  
Nov '01: **World of Darkness: Predator & Prey**; **Executioner** by Gherbod Fleming (x, tp); **Legends from the End of Time** by Michael Moorcock (c, x, tp).

WILDSIDE PRESS/COSMOS  
Aug '01: **City of Saints and Madmen: The Book of Ambergis** by Jeff VanderMeer (c, tp).

WILDSIDE PRESS/COSMOS/PRIME  
Nov '01: **City of Saints and Madmen: The Book of Ambergis** by Jeff VanderMeer (c, h, tp).

WIZARDS OF THE COAST  
Aug '01: **Forgotten Realms: Elminster in Hell** by Ed Greenwood (x, hc); **Magic: The Gathering: The Dragons of Magic** by Robert King (x, tp); **DragonLance: Brother of the Dragon** by Paul B. Thompson & Tanya C. Cook (x, tp).  
Sep '01: **DragonLance: Bertram's Guide**

to the War of Souls

ed. by Anonymous (x); **Forgotten Realms: Baldur's Gate II: Throne of Bhaal** by Drew Karpyshyn (x); **Forgotten Realms: Temple Hill** by Drew Karpyshyn (x); **Forgotten Realms: Gathering of the Five Rings: The Dragon by Rees Seebach** (x).

Oct '01: **Greyhawk: Queen of the Demonweb Pits** by Paul Kidd (x); **Forgotten Realms: Sea of Swords** by R.A. Salvatore (x, hc); **DragonLance: The Search for Legend** from the War of Souls ed. by Margaret Weis & Tracy Hickman (x).  
Nov '01: **Forgotten Realms: Neverwinter Nights** ed. by Philip Athans (x); **Greyhawk: Keep on the Borderlands** by J.R. Emerson (x); **Forgotten Realms: Black Wolf** by Dave Gross (x); **DragonLance: Chosen of the Gods** by Chris Pierson (x); **Legend of the Five Rings: The Lion** by Stephen D. Sullivan (x).

Dec '01: **Dark'Matter: By Dust** Conundrum by Don Basingthwaite (x); **DragonLance: Conundrum** by Jeff Crook (x); **Forgotten Realms: The Siege** by Troy Denning (x); **Magic: The Gathering: Jedit** by Jeff Crook (x).  
WORLDWIDE LIBRARY GOLD EAGLE  
Oct '01: **Deathlands: Shadow Fortress** by James Axler.  
Nov '01: **Deathlands: Sky Killer** by James Axler.  
May '02: **Deathlands: Red Dagger** by James Axler.

## Ursula K. Le Guin

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fantasy's her, and does so beautifully, because you never have to say what the metaphor is.

"Harcourt asked me to redraw the map. I thought they were going to have it professionally redrawn, but they liked it so well, they used just what I sent them, beautifully reproduced. That's my signature. The lettering is pretty amateurish, but at least the academics can tell me they're not. I'll say 'It's not quite like the old map'—that's because the old map was wrong, they shrank it and changed the proportions a bit to fit a book. And there will be a lovely colored map in *The Other Wind* as a frontispiece. Harcourt is doing a very classy job with both these books. I'm delighted. Very few publishers care now.

"How does it feel to be a classic, 30 years on? It feels *old*. What really gets to me is when people who read the first 'Earthsea' books at 10 come babbling to me. 'My children are reading them!' Pretty soon they'll be telling me their *grandchildren* are reading them, which does make me feel like an oak tree or something. It's a good feeling, but it is kind of strange. You're a different person as you get older, so sure, I write differently. Also, feminism occurred between the publication of *The Left Hand of Darkness* and the later books. A lot of it happened after 1968. And I learned a lot. I was laboriously groping at things in *Left Hand* which wouldn't have to grope for now. On the other hand, the process of groping is part of the book. Instead of saying it as a received, accepted truth, it's straining toward understanding. That gives it life.

"The nearest I came to rewriting *The Left Hand of Darkness* was in a couple of chapters. I turned 'he' to 'she,' so people could see what an enormous difference it makes. The pronoun is going to make the reader see certain things and feel certain things. That was just a demonstration; it wasn't rewriting. But I could catch up with this world in the new story 'Coming of Age in Karhide,' where I could go back to Gethen as a Gethenian, without having any foreigners on the planet who were puzzled and shocked by the sexual arrangement, and just write it from inside.

"My books are character-driven. I don't have plots; I have situations. I have stories. I'm a good storyteller. But *plot!* When I read a mystery, I don't even follow the plot. I say, 'Just tell me what happened and who did it!' I don't understand all these intricate convolutions." A real plot writer, like Dickens, I'm

awed by. How did he do it? How did he remember? With *The Other Wind*, I had characters I needed to follow, and I let them lead me. In most science fiction, there's a more rational process going on—in fact, it's one of the most intellectual kinds of writing there is, and that's part of the beauty of it. But it still doesn't have to be very heavily plotted, as long as you understand what your subject is and can tell a story about it. Story is so strong, we all just instinctively follow. That's what story is for: to try to explore the labyrinth we're in, to guide us through some-how.

"I love novella length. In any genre, the novella can be very satisfying. You can pack in as much as many novels hold, and yet it's all in this elegant smaller case, which you can read at a sitting, so you get the whole thing at once, like a symphony.

"I've written at least two books, *Seaward* and *Four Ways to Forgiveness*, which are not novels and not collections. They're books of short stories, but the stories are linked by plot, character, theme, whatever, so the book isn't just a patchwork. I've been looking for a name. There are really quite a lot of books like that. The first one I can think of was *Cranford* by Elizabeth Gaskell—I tried calling them 'Cranfords,' and nobody liked that. People kept telling me about the British 'fix-up' thing, but that means artificially sticking together stories that don't really belong together. I've been asking for a name for this kind of book, because I think it is a real entity now and should be taken into account. In prize-giving, collections hardly ever win awards. It is neither a novel nor a collection; it's really a form of its own. You're doing the same thing a novel does, but you're not doing it in one single narrative. I've decided to call it a 'story suite,' like a Bach cello suite. You listen to a Bach Cello Suite as one thing, and it is one thing. I'm not asking that there be special awards for story suites, but I think the form should be considered as equivalent to a novel in seriousness and weight.

"Editing the Norton SF anthology was a lot of fun, because I had not been reading methodically in science fiction for some years. I found out, 'Oh boy! It's just as good as ever!' We had to be selective, but there's so much good stuff. (Brian Attebury, who co-edited it, longs to update it. I tell him, 'You do that.' I don't want to do another big editing job, because my reading time is short.) 1960 to 1990 was a wonderful 30 years. Tremendous change going on.

"Commercial fantasy? It fills a place that romance doesn't, because romance is so fixated on sexuality,

The romances I like are the nifty-novels, which tell you a good deal about life for a nurse in a big hospital. But a lot of romances are just emotional orgies. Commercial fantasy supplies the same reassurance as romance does, and a lot of the same familiar themes, but at least there is some imagination, at least it's a slightly different world.

"Crossover is a superficial word. Everything is crossover. I mean, what's mainstream—Philip Roth? Give me a break! Science fiction is still a ghetto in academe, but it should be slow to catch up to reality. And at least science fiction is taught in many, many schools, and well taught. Writing programs tend to ban genre writing of all kinds. When I taught at Beloit, I discovered this was true of their writing program. I made my kids (they were all undergraduates) write genre fiction. Ghost story, romance, pornography, science fiction, fantasy, a western, a nurse novel—you can write what you like, but it can't be realistic! Some of them, particularly the boys, were horrified. They thought literature consists of only *New Yorker* stories. But it was fun, and shook 'em up. I think post-modernism shook up the academic view of 'Literature.' And god bless the magic realists! They made everything respectable.

"My agent at Morrow, Bill Contardi, has been working on several large film options lately, including 'Earthsea' for cable TV, and *The Left Hand of Darkness*. Then there's this remake of *The Lathe of Heaven*. I'm not connected with that in any way, excepting up the clock. The original PBS version has also been nicely remastered. It's a better print than the original. And you can see me and Bill Moyers talking together, if you get it through PBS. Bill Moyers was wonderful. You just want to go on talking to him—his mind is so alive. He doesn't have the image of science fiction as 'sci fi.' He understands what science fiction is.

"I don't write a great deal of poetry, but I've always written poetry, always will write it. Eventually a little critical mass will build up, and I'll be a poet. What I'm doing now is translating poetry—Gabriela Mistral. There are two Chilean Nobel Prize poets. One is Neruda, whom everybody knows. About a half-generation before Neruda was Mistral. I fell in love with her poetry, so I'm doing a whole book of love. This is a big job, but I love translating.

"We went down to Chile in January, to see where Gabriela was born, in the north. Then we went all the way down to the south, to the bottom, where he died, to Tierra del Fuego and Beagle Channel and so on. Chile's a lot like California—if you squashed it

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sideways and pulled it out – 3000 miles long and 60 miles wide. There's the steep mountains, then the valley, then the coast mountains, then the Pacific. I felt very much at home in Chile, except when I was laboriously asking questions and couldn't understand the amiable reply!

"I've never been very good at analyzing my own processes as a writer. I think I have considerable resistance to just that. So long as I can just do it... It's like a refrigerator. I really don't know how the freezer works, but so long as it does, I'm not asking. I'm a little reluctant to dig too hard into my own processes; I just enjoy using them. The capacity to write is what I enjoy most, and always have. I do not understand writers who say, 'Oh, it's a pain, a pain, and a strain, and I hate doing it, and I'll do anything to avoid it!' Well, of course it's hard work. I would say writing, composing, is the hardest work I've ever done except for maybe having a baby. Composition uses *all* of you. It doesn't get harder, it doesn't get easier – it's just very hard work. When I'm doing it, I'm in a kind of trance state where I really couldn't tell you who Ursula is, because I'm just doing the story. But all the same, it's what I most want to do. Everybody has lazy times when they don't want to do hard work. It isn't fun." The fun part of writing for me is when the composition is done and I've revised it and I've got it pretty near right. Then you can start twiddling and polishing – get every single little word just right, all that little end work. That's like a crossword. It eats you up, and you can do it forever! In fact, I've learned to stop fiddling and twiddling. The book is never finished till the writer stops writing it. I've read overpolished fiction, and it's kind of a bore. Fiction needs a certain roughness.

"Growing old is the pits, in many ways. What happens to you physically is disgusting. But the whole process of aging is very interesting. Your outlook on the world changes immensely. When you're young, life does seem to be endless, and it's right that it should be so. Young people are immortal. Of course,

the older you get, the more you realize life's extreme fragility, and how *short* life is. You could do so much more! Well, you don't have the time. Like it or lump it, you've got to face that. We've extended life very considerably, and the quality is way better. I think of them people who were 71 when I was a little kid, and a lot of them were in much worse shape. Life was harder. All the same, you only have so much time, and there's a certain intensity of realization of that as you get older. And I think it colors all fiction by older people.

"The quest story is a young person's imagination of life. But in my fiction, one thing hasn't changed: I'm still dropping some poor hapless soul into a different world, a different culture where they don't know what the rules are. I plot them down there and say, 'OK, figure it out.' People say I write about anthropologists all the time, and in a way I do, but it seems to me this situation of a stranger in a strange land is all of us in childhood. We are all plopped into this world and have to learn the rules. In science fiction, the reader too has to do this. I love to read it, and I love to write it. It's a good, solid situation which has a lot of existential connections to our actual situation in life. Something like old age – you have to figure it out as you go along. It's not what you thought

it was. You don't become wise and spry. You feel just as stupid as ever, and you're a lot less spry than you were when you were 25! I did my shoulder in a few months ago by just sitting wrong at the computer for too many hours, and it was a month of going 'Ow!' You pay. The payments are very drastic as you get older. But that often gives people more sympathy with other people. You realize how many people are hurting. When I had this shoulder problem, every single person I talked to had had back or shoulder problems. I thought, 'My God! All my friends are in pain all the time, and I didn't even know it!'

"The process of writing is the great joy of my life. Hard work it may be, and sometimes I'm lazy. Getting started is very scary, particularly when you know it's going to be a big work. It's frightening. But still, that's what I want to do just as long as I can. Why not? Composers go on being composers in their 90s. Painters go on. But all my life I've had this feeling: every time I'm in the middle of a novel, I'm sure I'm going to die before I get to the end! So there's this terrible pressure to finish it. Why I'm going to die I don't know – I'm just convinced that I'm not going to be allowed to finish this book. This has nothing to do with age. It's pure irrational terror!"

—Ursula K. Le Guin



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**Jack Williamson**

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**Connie Willis**

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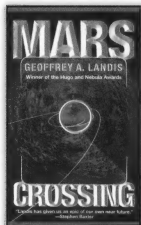
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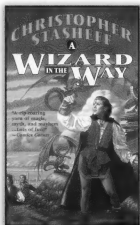
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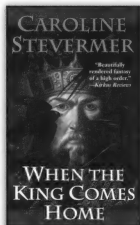


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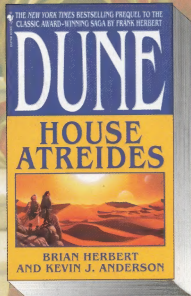
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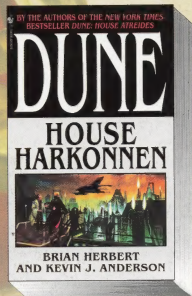
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